



AMPHOTO BOOKS

LEARNING TO SEE CREATIVELY

REVISED EDITION



Design, Color & Composition in Photography

BRYAN PETERSON



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An imprint of Watson-Guptill Publications

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*To my beautiful wife, Kathy,
with whom I will be in love forever*





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INTRODUCTION

Do you see what I see? Do you hear what I hear? It's the Christmas season, and in the background my radio is tuned to a station playing that Christmas song. The timing couldn't be better as I sit down to write the introduction to this completely revised edition of my book *Learning to See Creatively* (Amphoto, 1988). Do you see what I see? Maybe, maybe not. Even if you're standing right next to me and I see something that I want to share with you, you still may not see it until all that remains is a glimpse. My daughters both spotted a hot-air balloon up in the sky the other day. It wasn't until it was almost out of sight that I finally spotted it, but by then it was merely a dot in the vast sky. It was frustrating for all of us, to be sure.

What does this story have to do with picture taking? It is analogous to picture taking and creative vision. All of us who are blessed with sight can see, but why is it that someone right next to us can see something of interest, yet we somehow miss it? If you've ever participated in a photography workshop in the field or gone out shooting with a friend from the local camera club, you know what I mean. Standing at the head of a trail you are bewildered, lost, and confused, while within minutes someone else is setting up a camera and tripod three feet away, zeroing in on a graphic composition of autumn-colored leaves. You watch in amazement and ask the most often heard question at workshops and field trip outings: "Why didn't I see that?"

The answer may be a combination of things. Perhaps you were preoccupied with thoughts about your job, or hadn't dressed appropriately for the location and were shivering like crazy. Not being able to *see* is probably the greatest hurdle every photographer has to overcome. However, even once you begin to see—really *see*—you are faced with the next hurdle: composing all that great stuff in a balanced and harmonious fashion.

I know of no real rules that one must follow to *learn how to see*, but I do know of many, many principles and techniques that are designed to *help you see*. The aim of this book is to not only teach you how to recognize a picture-taking opportunity but also to challenge that conservative way of seeing that often leads to dull, ordinary photographs. Throughout this book, many of the





examples are pairs of images that show you before and after, as well as good and better. These pictures are certainly not intended to be the right way, but simply my interpretation of a particular scene at that particular moment in time.

Fifteen years have passed since *Learning to See Creatively* was first published. So much has changed, thanks in large measure to the many, many innovations of the photography industry. I recall joking at a seminar I taught back in 1990 that I was waiting for the industry to come out with a 20–400mm F2.8 zoom lens with ED glass and internal focusing. Although there is still no such lens on the market today, I can truthfully say that one day we will see just such a lens. Today, you can leave the house and head for the mountains or beach with no more than a camera and two lenses, and be ready for any subject that crosses your path—whether it be a close-up of a butterfly, the distant brown bear, or that big ball of orange flames setting in the western sky. Due to optical advances in the zoom lens arena, zoom lenses now rival and compete head to head with the once-favored sharper single-focal-length lenses.

However, the challenge still remains: To advance your personal vision, you must really practice and also exploit the vision of your lenses, no matter their zoom ratio or amazing sharpness. This all-new edition of *Learning to See Creatively* explores the subject of personal vision in great depth, with accompanying exercises throughout that promise to unleash the visionary in you—regardless of technology. Whether you're using film or, like many photographers, not bothering with film anymore and instead shooting everything digitally, as the old saying goes, "The more things change, the more things stay the same." Although I am the first to embrace change, using it is another matter. Even if I did employ the latest and greatest camera, lens, or photo-imaging software program, it would have very little impact on the one vital ingredient that separates a ho-hum image from an OMG ("Oh my God!") creativity.

Creativity is perhaps best described as a combination of inventiveness, imagination, inspiration, and perception. The photography industry has yet to introduce a camera that searches out unique and interesting subject matter. There still isn't a camera that will alert you to the



two other compelling compositions that lie in wait next to the one you're currently shooting. There still isn't a camera that instinctively recognizes the "decisive moment." And, there still isn't a camera that will systematically arrange your composition in a balanced, harmonious fashion *before* you expose it digitally or on film. These are challenges that continue to be part of the wonderful world of image making, challenges for which the sole responsibility of success or failure rests squarely on your shoulders.

When I wrote the previous edition of *Learning to See Creatively*, I had one goal in mind: to dispel the myth that the art of image making was "or the chosen few." Based on the overwhelming and positive responses I've heard at my many workshops and on-line courses, as well as conveyed in the many letters and e-mails I've received, I feel I reached that goal. This all-new, completely rewritten and reillustrated edition promises to continue to dispel the myth. In addition, I've added a section on color in the "Elements of Design" chapter, and I discuss in depth not only color's value as a design element, but also its impact on our mind and emotions. And again through the use of comparison images, you see the value of focusing your vision in line, shape, form, texture and pattern, and how these elements are a driving force in creating truly compelling photographic compositions.

Learning to see creatively is also *very* dependent on what your camera and lens can and cannot see. Captains of ships need to become very familiar with their maps as they navigate the world, making certain to keep the ship pointed in the right direction. In much the same way, your lenses are maps that can lead you to new and enchanting lands. With constant practice, which comes by placing the camera and lens to your eye, you'll begin to visually memorize the unique vision of each and every lens—both the pluses and the minuses. The more you do this, the less I fear you'll be to ever see the world in the same way again. You'll learn just how small an area a wide-angle lens can cover, or how a telephoto lens can select a single subject out of an otherwise busy and hectic scene. It won't be too much longer until you'll find yourself knowing, without hesitation, what lens to use as you see one picture-taking opportunity after another.

Then, you can begin to take this newfound vision to even greater heights, challenging yourself to view the forest from a bird's point of view, or the city streets

from a sidewalk point of view, or your backyard from a robin's-nest point of view. (Ladders are not just for house painting.) Lie on your back at the base of a large fir tree and show me the point of view of the squirrel that raced up it on y moments ago. Set your camera on the shoulder of the road, and fire away just as the big semi-truck comes into view. A composition like this will, for example, make it dramatically obvious why it is so important that the city council build a small underpass for the ducks that cross that busy road every spring.

Whether or not your compositions are compelling depends not on some magic recipe, but rather on a thorough understanding of lens choice, point of view, elements of design, and final arrangement of composition. All of these are, as I said, "maps" that require studying, some more than others. Both your fears and preconceived notions will be challenged. How will you ever share with others the robin's-nest viewpoint, if you're afraid of heights? How will you share the busy sidewalk view if the idea of lying down on the sidewalk is too intimidating? You'll certainly hit a "reef" now and then, and you may even feel compelled to abandon ship at times.

This is perfectly normal and to be expected. And, for that reason, the exercises in this new edition are designed to help you get free of the reef and back on course. There are certainly times of bad weather, or lousy light, or a limited choice in subject matter, but these exercises will certainly dispel the myth that "there's nothing to shoot."

There's a great deal of material in this book, but addresses the *what, where, and why* of successful image making. This is a book about ideas—ideas from the river that flows through all of us. It is my intention to help you find the knowledge of where to fish, the courage to cast your net, and the strength to pull in your catch and harvest those ideas. This is not a book about meters for the right exposure, or setting the right stops and shutter speeds. That information can be found in my other book, *Understanding Exposure* (Amphoto, 1990).

Most of all, have fun with the exercises and don't become preoccupied with doing it "right." If there's one thing my students and peers have taught me over the years, it's that there are no ornaments or rewards in the pursuit of image making. It's all about observation and thought. As Henry David Thoreau once said, "The question is not what you look at, but what you see."



EXPANDING YOUR VISION



The Moeren lighthouse, located on the seacoast in western Holland, is but one of literally thousands of subjects that you can photograph from a multitude of viewpoints with a multitude of different focal lengths. As you look on the range of subjects and the shifts in light and point of view throughout the day, and as you look on an entire horizon, you're reminded of just a single scene.

After waiting out some drenching rain, I finally stepped out onto the beach. The low view of the lighthouse, with its red roof and white walls, was a stark contrast to the dark, stormy sea. The lighthouse was perched on a rocky outcrop, and the waves were crashing against its base. The sky was a deep, dark blue, and the clouds were heavy and dark. The lighthouse was the only bright spot in the scene, and it stood out prominently against the dark background.

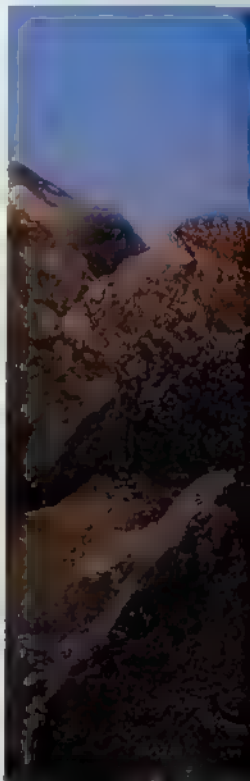


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I then moved to the other side of the lighthouse and made a horizontal exposure (opposite). Note how the changing position in the scene is changing on the rocks.

Both photos: 20mm lens, 60 sec. at f/11.



Whether you work digitally or with film, photography allows you to create a "vision." How do you achieve the vision? In large part by knowing what your lenses see. Chances are very good that you have one of those "street zooms" (see page 26). Depending on your lens type, set the focal length to either 28mm or 35mm, and make it point to *not* change this at any time during this exercise. Now choose a subject (a favorite barn or oak tree) or take your spouse, friend, or child into the back yard (or over at the local park) from where it is necessary to do so, place your subject so that it fills up the middle of the frame, allowing for a lot of "empty space" above, below, and to both sides. With the cam-

era set to a your eye, make your first exposure by taking a walking toward your subject. Every day you take another exposure, mindful of course to keep the subject in focus. Keep walking closer until your lens no longer captures the subject in sharp focus.

One thing is sure to result from this exercise: Your first composition will record not only your main subject, but all of that *other stuff* (the probably detracts from it, and your final composition should record a close-up of your subject, which not only cuts out that other stuff but maybe cuts out some important stuff, too.

Now, without changing the focal length, repeat the exact same exercise while on your knees and then again while on your belly. Finally, once you've gotten



as close to your subject as you can, and making that last shot while on your belly, turn over onto your back and take just one more shot while shooting straight up.

While walking on your knees, you no doubt discovered a far more intimate portrait of the small child or perhaps recorded a far more intimate "portrait" of the barn that had the added drama of depth and perspective since the golden wheat that surrounds it now fills up the foreground of the image. Perhaps also while on your belly, you discovered a wonderful and fresh composition of the surrounding park framed through the feet and lower legs of your friend or spouse. And, most of all, you learned the inherent vision when combined with differing points of view of your 28mm or 35mm focal length lens.

But you've only just begun! Make a point to do the same exercises at 50mm, 60mm, 70mm, 80mm, 90mm,

and 105mm. If you maintain this regimen of "eye exercises" once a week for three months, you'll have a vision that is shared by fewer than 10 percent of all photographers, and it will be a vision that gets noticed. At that next on-location photography workshop, you won't be in that group of students wandering around uncertain about what lens to use. Once you've integrated the vision of your lenses into your mind's eye, you can stand at the edge of a meadow or lake and scan the entire scene, picking out a host of compositions even before you place the camera and lens to your eye.

It is my belief and strong conviction that any creative endeavor—including learning to see creatively—*cannot* be as long as you are feeling anxious and lost. Understanding the unique vision of your lenses and differing points of view will set you on a journey of unlimited possibilities.



As the sun neared the horizon to the west behind me, I moved off the jetty and over to the left, staying on the nearby shoreline. Since the Iselmeer was unusually calm this day, I knew a mirrored reflection would be present. What I didn't know was that the sun was also reflecting in the lighthouse windows. I quickly set up my tripod and mounted the camera and a 80-200mm lens. My first compositional choice was to set the focal length to 80mm and compose this pleasing horizontal (opposite). To add some additional color to the scene, I placed an FLW filter (not to be confused with the FLD) on the lens. (The FLW like the FLD imparts a magenta color, but the FLW

is a deeper shade of magenta.) With my aperture set to $f/11$, I then adjusted the shutter speed for a $1/15$ sec. exposure and fired off several frames.

Another opportunity to shoot a vertical composition lay right before me. After loosening the tripod collar, spun the camera and lens to the vertical position, and then zoomed out to 180mm and framed a much tighter composition of just the lighthouse and its reflection (left). With the aperture set to $f/22$, I adjusted the shutter speed until $1/4$ sec. indicated a correct exposure.

[Opposite: 80-200mm lens at 80mm, $1/15$ sec at $f/11$.
Left: 80-200mm lens at 180mm, $1/4$ sec at $f/22$.]

Wide-Angle Lenses

Everyone has a wide-angle lens in their camera kit, but few use it. The wide-angle lens is the most useful lens in your kit, and it's the one you should use most often. It's the lens that gives you the most information about the scene you're shooting. It's the lens that lets you see the whole picture. It's the lens that lets you see the world as it is, not as you want it to be. It's the lens that lets you see the world as it is, not as you want it to be. It's the lens that lets you see the world as it is, not as you want it to be.

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in the foreground rocks, and eighteen inches closer to the tree bark. These wide-angle lenses, more than any others, are capable of creating some very up-close-and-personal moments.

I had fun from some amateurs because these lenses make creating good composition more challenging. The most common complaint I just makes everything small and distant and it gets into too much stuff in the picture — is precisely the reason why these lenses are my personal choice for most of my landscape work. I love the scope of material that wide-angle focal lengths bring inside the frame. All that stuff provides fertile ground for selecting subjects to manipulate and emphasize. The trick is to pay attention to your point of view and subsequently to pay close attention to what's going on inside the viewfinder.

In addition to its much-discussed ability to encompass a wide range of subjects from foreground to background, this wonderful distortion can serve as the "hook" that results in the viewer's immediate participation when a ground subject is utilized. Noted photographers such as Ansel Adams, David Muench, Carr Clifton, Pa. Olvera, and John Shaw, to name just a few, have used their wide-angle lenses to make some truly enthralling story-line images. Almost always without fail, their images have viewpoints that encompass immediate foreground interest (the bark of a tree, framing a distant farmhouse), the middle scenes at the edge of a lake, and the vivid blooms in a wide, lower meadow at the base of distant mountains.

Compositions of this type will always evoke powerful emotional responses from viewers, whose senses of



While living in France, I have been fortunate to make three annual summer journeys to the Valensole Plain in southern Provence, and I still have yet to even come close to capturing all of its boundless beauty. The Plain attracts many visitors from all parts of the world, many of whom, not surprisingly, come equipped with their cameras. What is equally not surprising is that most of them stand at the edge of the many rows of lavender and frame compositions that are seldom inviting. A classic example of this is

the image above, which I shot holding my 17-35mm lens set to 20mm. As so many have done before me, I stood at eye level, and framed some rows of lavender and a tree with the surrounding hills far off in the distance. It's a nice photograph, but it does little to evoke the viewer's sense of participation. By simply getting down low and shooting from the honeybee's point of view (left), I awaken the viewer's sense of smell and touch. Additionally, this image has a cleaner and more graphic composition

Note the deliberate inclusion of the lone cloud on the horizon and how it helps to impart an even greater sense of distance from front to back. To get this, I had my camera and 17-35mm lens on a tripod, the focal length again at 20mm, and my aperture set to $f/16$. Then, preset the focus via the distance setting and simply adjusted the shutter speed until $1/125$ sec. indicated a correct exposure.

Aperture: 17mm (set at 20mm), $f/16$; 17-35mm (set at 20mm), $1/125$ sec. at $f/16$.

Remember, all that's required of you is to place yourself in the willow-leaf meadow and be willing to change your point of view.

In addition to your willingness to get down low in a meadow to create emotion-filled storytelling compositions don't forget the literally thousands of other landscapes. All it takes is a little imagination and one very simple question: What does the world look like when viewed through the "eyes" of fresh strawberries on the vine, or a child's crushed glasses at the local playground, or a lost pacifier at the local shopping mall, or the desert lowlands, or a raptor gathering autumn-colored leaves, or a seagull clinging to the rocks at low tide, or me to grab those worn-out dungarees—you're going to spend a lot of time on your knees and/or belly.

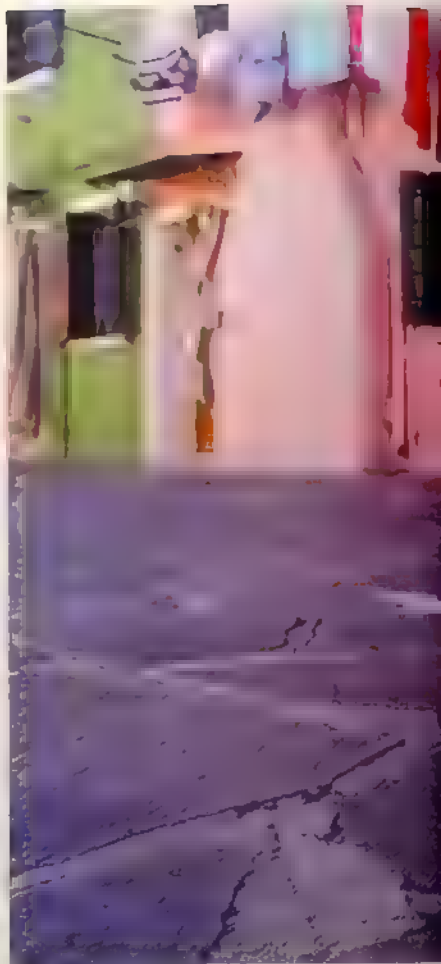
What does the world look like through the eyes of one of the local lamials on the small Italian island of Burano near Venice? In order to answer this question, I chose to meet the cat at its eye level, and that could only mean one thing: lying on my belly. Do I ever feel intimidated at the prospect of dropping to my knees or stomach to get the shot? Absolutely! I do, but only when I have an "audience"—like the two elderly couples on their front porches fifteen feet behind me while making this shot. They had certainly noticed the stranger with the camera gear, and I, in turn, felt some overwhelming shyness.

As often do at times like this, I simply ask myself: "Am I going to put a potentially compelling image on film, or am I going to just walk away because a few people appear to be watching my every move?" Obviously, I made the decision to face my fears as I most often do, and with a pair of steady elbows, I handheld my camera and Nikkor 17-35mm wide-angle lens, using a focal length of 17mm. I then

chose an aperture of $f/16$, preset my depth of field via the distance setting, adjusted my shutter speed until $1/60$ sec. indicated a correct exposure, and proceeded to shoot several frames. Although I speak no Italian, I'm quite sure that a conversation was taking place behind me about the man with the camera lying down in front of a cat.

Facing your fears head-on will definitely improve your ratio of success tenfold if not more. On those few occasions when I didn't face my fears and take the shot, my ability to "see" was, for the remainder of the day, clouded by a sense of loss about not taking that really great shot of . . . So, are you ready for the ultimate challenge of facing your fears head-on? Get on your belly and show the world how Manhattan looks from the sidewalk's point of view—preferably at noon! Fear of looking "foolish" to those around you should never be a reason for missing a compelling image.

[17-35mm lens at 17mm
 $1/60$ sec. at $f/16$]





[illegible]

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The Full Frame Fish-Eye Lens

The fish-eye lens has never seemed to keep their horizon lines straight. Most fish-eye lenses will rotate the horizon line with the slightest tilt of the camera. The full-frame fish-eye lens incorporates an extremely wide angle of view upward of 180 degrees—and can also focus extremely

close. I was on assignment to the open about 60 miles offshore with my legs and feet resting on the skids, hovering about 100 feet above this oil tanker. I was on assignment to the world's largest oil tanker company's worldwide presence. A wide open ocean, the lone tanker, and my fish-eye lens all combined for a composition that successfully

conveyed this idea—"covering the globe." With my camera and Nikkor full-frame 14mm fish-eye, I set the aperture to f/8 and adjusted the shutter speed to 1/500 sec. To avoid recording the helicopter's blades overhead, I asked the pilot to "pitch" the helicopter so that it was angling away from the ocean, and then stood out on the skid and leaned over the opposite direction while shooting down.

14mm lens, 1/500 sec. at f/8,



In 1993, I was invited by the Chinese government to come to Beijing and spend ten days photographing the city and its people in an effort to help them win their bid for hosting the 2000 Summer Olympics. Although their bid was not successful, I had a great deal of photographic success. I was living a photographer's dream as was provided with a chauffeur-driven Mercedes Benz and two Chinese assistants both fluent in English and both having tremendous influence over the Chinese people photographed.

On one such occasion, I stopped to make a photograph of a group of people ascending the stairway in the tunnel between The Forbidden City and Tiananmen Square (opposite). While composing this image, two little "girls" in the frame—in brightly colored dresses—caught my eye, and I told one of my assistants that I would love to get a shot of them both in the square. The words had barely left my lips when, as I climbed the stairs a few minutes later, they were there waiting for me, along with their parents. Kneeling from six feet away and zooming my 35-70mm lens to 70mm, I was able to fill the frame with the two children.

After lining off several frames, I asked (as I always do) for a model release. I also learned—as I had suspicions—that the child on the left was, in fact, a boy. He loved his twin sister's dress so much that, following much insistence, his mother purchased one for him as well. Now that's what I call a mother's love!

(Opposite: BQ-200mm lens, 1/250 sec. at f/8. This page: 35-70mm lens at 70mm, 1/250 sec. at f/5.6.)





Shooting environmental portraits is best done with the street zooms. My definition of an *environmental portrait* is an image in which both the subject and a portion of the surrounding environment are included and defined. In particular, I favor the 35mm and 50mm focal lengths. They are the ideal choices for getting in close without causing facial distortion, and they both do a good job of rendering just enough of the surrounding environment.

On an assignment for Kodak, I had the opportunity to shoot a number of city kids playing soccer in an alleyway. While composing the portrait of one boy, another young boy was busy

leaping repeatedly as several other boys kept kicking soccer balls his way. With my camera and Nikkor 35-70mm lens on a tripod, I was assured of recording a composition in which the bulk of the frame was filled with a portrait while the boy leaping in the background made a whimsical addition. If you take your hand and cover up the leaping boy, this image immediately appears flat and ho-hum. It's fair to say that without the added environment, this picture would not succeed.

(35-70mm lens at 35mm, 1/250 sec. at f/11, Kodak Max 800 (which accounts for the higher shutter speed with this aperture))

During a lunch break while on assignment at a steel mill in southern Ukraine, I asked one of the cleaning ladies if she would pose for the camera. She, unlike most of the other mill employees, had no trouble at all smiling, and perhaps that was part of my motivation in asking to take her picture.

While holding my camera, it seemed natural to place her in the middle of an otherwise desolate factory landscape. Alone among her

depressing surroundings, she still manages a smile—I love the human spirit! Before harking her and getting a signed release, I also made a point to walk closer to her, changing the focal length ever so slightly and placing her a bit off center in the composition. And without fail, she continued to smile as I fired off several more frames (opposite).

Both photos: 35-70mm lens, 1/60 sec. at f/11



has always been my
dream to

It was a very
and I had with

its summer of 1997 follow-
ing the construction of our
backyard swimming pool.
was hired by Kodak to
a series of images for
an upcoming magazine cover.

Of the many magi-
canda ever the course of
days, this one com-
my horses, and
also, he had
commence with it.

Photography America, 2001

As a result of so many
prior experiences of taking
pics, from and back

I was very looking
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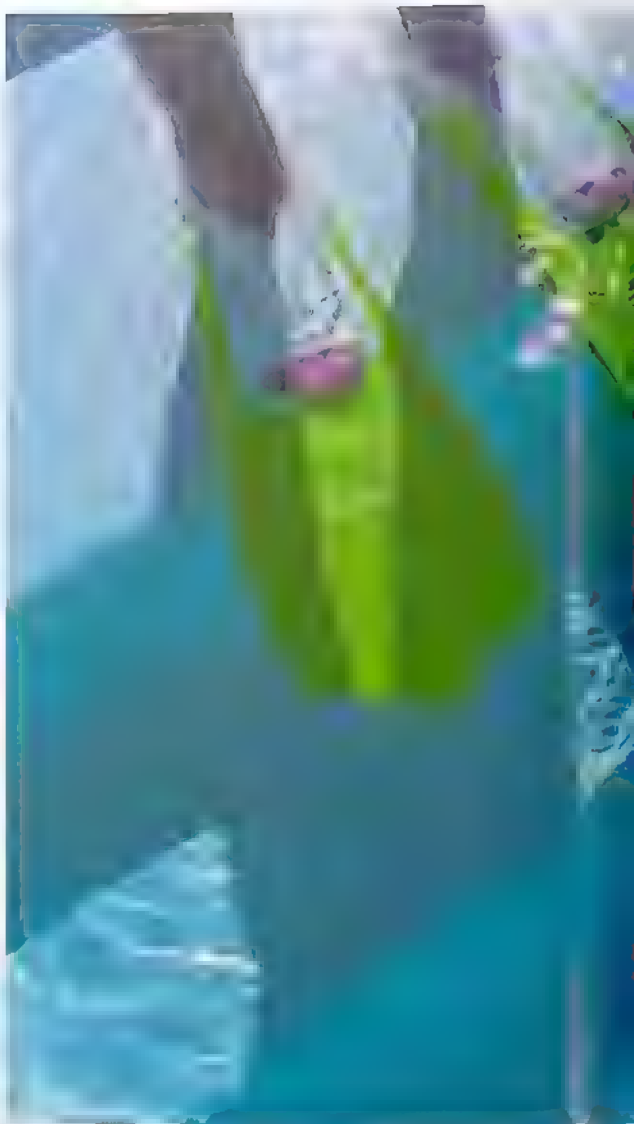
ing from a high view-
ing a two-foot step

at the edge of the
I asked my subject to take
one step into the pool and
my assistant to float the ball
in, please. A few
color with me.

Once in the water, I got the
composition while holding
my camera and Nikon
35-70mm lens set to the
70mm focal length. With my
aperture set to f/11
I used the shutter
speed until 1/125 sec. I
created a narrow exposure

One lens at 70mm

1/125 at f/11





If you have yet to ascribe to the "one-lens rule," then you're not alone. At street zooms, you shouldn't waste a minute getting out the new and looking a look. If you can use your macro or close-focus feature at 1:1 or 3:1, 35mm and 50mm are still the go-to lenses about as good as anything that will add to your ever-increasing compulsion to pin a photo's subject to a place.

During the first week of August, the Mount Ararat Wildlife Area is a wildflower nirvana. The wind-torn, treeless landscape around Bafra Creek meadows continues to be

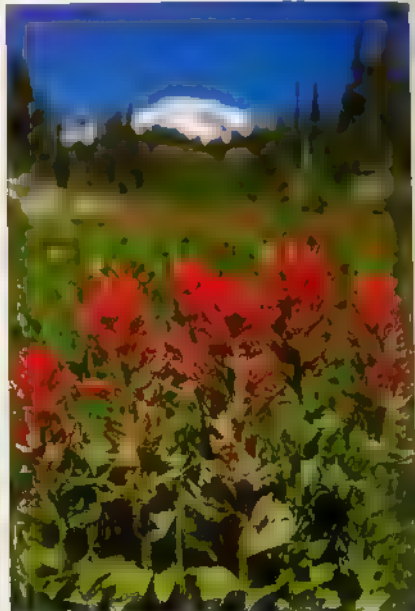
one of my favorite spots. While shooting there with my 35mm and 35-70mm Nikkor lenses, a dead or ordinary composition still probably garners only an ordinary "ho-hum" response. So how do you make the ordinary an extraordinary? Move closer. That's it. A pin change, your point-a-view will do the trick. With my Nikkor 35-70mm, the macro close-focus switch is activated when holding my at-the-35mm macro length. The wonderful thing about this feature, however, is that a short macro close-up shot and a full-frame wide-angle wide-angle view of the

Ararat view, the same spot, time, and time again, can be made and played out in a jiffy.

Right at my belly and with this macro and 35-70mm Nikkor lens up to my eye, I had already set the macro length to 5mm (where the close-focus feature is located in my lens) to focus on a small group of Indian paintbrush and, with my 35mm lens set to f/22, deepened the depth of field until the entire meadow Mount Ararat would be in focus. As an outdoor macro, a very technique-oriented macro composition could have composed a frame of only Indian paint-

brush, but he would have hardly made sense. I decided to show a sense of place, a little meadow and the Indian paintbrush against the ground with a few flowers and trees.

Although we do have to enjoy rendering the same composition in a sharp, high-contrast flower to a point where the thing isn't a 35mm camera/lens combination would follow the solution for recording exacting sharpness from just a close-focus ground, it's a tiny, tiny, tiny. (With a 4x5 view camera, it's 5mm.)





One Saturday afternoon during the early 90s when I was living in Germany, I was heading out the door to do my weekly grocery shopping when I reminded myself to bring my camera and Nikkor 35-70mm lens. I don't know about your own experiences, but I'm in the habit of always taking at least my camera and 35-70mm lens with me wherever I go—even on those days when I'm really not looking to take pictures. This has enabled me to snag a few prize winners now and then, and this picture is one of them. It was later featured in a national advertising campaign promoting a new video game by Nintendo and in *Communication Arts Photography Annual 1993*.

Throughout the day that made this image, southern Bavaria had been experiencing thunderstorms. As I was returning home from the gro-

cery store, a rather large window of light opened up to the west. At about the same time I was passing a rural landscape with lots of green pastures and one lone cow quickly pulled over, knowing that the cows of Bavaria are naturally curious and this one would in all likelihood approach me as I stood in front of the fence that surrounded the field. My hunch was correct, and as the cow got closer, the light just kept getting better and better. With a focal length of 35mm, I patiently waited for the cow to fill the frame and wasted no time in firing off just two frames! I was out of film, had failed to check the film counter on my camera before leaving the house. Had I done so at that time, I would have put in a fresh roll.

[35-70mm lens, 1/125 sec at f/ 11]

What If...?

Once you begin taking disverberations about how your lenses see, don't be surprised if you find yourself at times distracted by the question "What if...?" What if you focus close on your toaster and as a fine smoke rises from inside invite your wife—wait, the boy in her arms to run toward it? What if you focus on a passport lying on the sidewalk and include a businessman getting into a taxi in the background? What if you focus on a bottle of sleeping pills with a woman asleep in her bed in the background? What if you focus close on a broken window—wait, with a skeleton looking like a boy, glove and hat in hand, in the background? What if you focus on part of the hand and the rub of a nightclubber on a busy interstate? What if you focus close on a used syringe in an alleyway? What if you focused close...?

... I don't know whether I can win personal
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With my camera and
80-400mm lens on
a tripod, I chose a
distant viewpoint and set the
lens to 80mm. Although it's
an okay shot (top), it falls
short of capturing the
grandeur of the landscape
behind the subject: my friend
Bruce. It does show the
weather overhang, but I my
aim had been only to show
case Bruce against the wide
open sky. I wouldn't have
needed a mountain to do
could just as easily have
taken him to the local park
and taken my stomach
near his feet, shooting
upward with a super-wide
angle lens against a backlit
sky. It wasn't until I changed
my focal length to the
300mm range that got the
effect I was seeking of Bruce
alone on the mountaintop
against rolling hills. An ap-
erture of $f/32$ assured max-
imum depth of field.



Top: 80-400mm lens at 80mm
Bottom: 80-400mm lens at
300mm, $f/32$ aperture



As I mentioned earlier, the telephoto lens has a natural tendency to reduce depth of field and compress space, as well as reduce backgrounds and foregrounds to muted tones of color and/or shapes. When I saw this elderly man in a small village in the Asoce region of France, it was an immediate no-brainer. Overflowing boxes of flowers surrounded him on both sides. "What a great background!" exclaimed to myself and to the two students who were with me at the time. His warm and

friendly smile was an obvious invitation for conversation, and soon learned he was a local woodcarver and had lived in this small village his whole life. Being asked to pose was, in his words, a treat, and my two students and I wasted no time in taking his picture.

Although the first photograph is a good example of a simple and pleasing environmental portrait, it doesn't come close to capturing the warmth of his smile or the texture of his face. So I asked him to stand no less than ten feet in front of the

flowering window boxes. Then, with my camera and 80-200mm mounted on my tripod, I set the focal length to 200mm and the aperture to $f/5.6$. This combination of distance between subject and background plus the large lens opening assured me of recording a razor-sharp image of the subject against a hair-raising wash of blurry background tones and color.

Left: 60-200mm lens, $f/2.8$ sec. at 1/8. Above: 80-200mm lens at 200mm, $f/5.6$ sec. at 1/50.



It's so "French" to go to the bakery every morning and buy your baguette. It's not uncommon to see the cafe, bistro, and restaurant owners carrying armloads of baguettes out of the bakeries and onto the streets as they head back to their own places of business. On one such morning, my wife and I were going off to buy some baguettes for an upcoming get-together with friends. I immediately thought "Photo-ops!"—and as she headed out the door, we agreed to meet near the bakery after she made her purchase and went to gather up my gear. With my Nikkor 80-400mm lens and camera mounted on a tripod, I was able to compress the space in the background and narrow the depth of field considerably with the focal length set to 400mm.

80-400mm lens at 400mm
1/125 sec. at f/5.6

Having a viewpoint from above and then shooting down can often reveal some new exciting compositions of tired and worn-out subjects. Most often, a high viewpoint is combined with a wide-angle or "normal" lens. Rarely is it used with a telephoto, unless you're really high up, such as on the rooftop of a skyscraper or in a helicopter. But since I was not one of those rule-breaking moods, I shot this picture of my friend Fabrice while looking down from my second-floor window (opposite). Again, solely due to the telephoto's inherent compression of space, the normally 6' 2" Fabrice was reduced in size. Holding my camera, I chose to focus on the sunglasses on top of his head.

80-200mm lens at 160mm
1/125 sec. at f/8

Two qualities of the telephoto are its inherent shallow depth of field and its ability to compress the relative position of objects in a scene, thereby giving the impression that the space is "crowded." Try this great visual tele-zoom exercise that I know will help you "see" with this unique lens. Take out your camera and tele-zoom, and frame a person right in the middle of the viewfinder with the lens set to its shortest focal length. For example, if using a 60-300mm, set the lens to 60mm. Make certain that the person is *not* standing up against a wall

or hedge, but rather is at least ten feet away from any background. Also make sure to frame the subject so that the head is at the very top of the frame and the feet are at the very bottom. Now take the picture.

Then, zoom the lens to the 135mm focal length and walk backward until the person's head and feet are once again near the very top and very bottom of the frame. Take a picture. Notice that when you frame the person at the shorter focal length, the background is far more discernible than when you photograph the person in exact proportion at the longest focal length. This lack of depth of field (the "fuzzier background") at the longer telephoto range is why experienced photographers choose this longer telephoto range for selectively focusing subjects such as flowers and simple portraits.

You can record this effect with a moderate telephoto lens, such as those in the 135mm range. Imagine how much fuzzier you can make backgrounds with the 200mm, 300mm, and 400mm focal lengths. Interestingly enough, the closer you physically move

toward your subject, the more difficult and less defined your backgrounds become. In effect, you can turn that busy and colorful wall of graffiti into a sea of multicolored tones by simply choosing to photograph your subject ten to fifteen feet in front of the wall with the tele-zoom set to 200mm or 400mm.

There are also the super telephotos, which range in size from 500mm to 2000mm, but they are seldom used by amateurs—not because they aren't fun to work with, but because of their exorbitant cost. One of the most recent I saw recently sells its 6000mm lens for \$7,900. Any lens? Obviously, these lenses are useful, but they're reserved for the "pro" or for the professional or serious amateur photographer, especially those who shoot sports and wildlife.

If your curiosity about these longer telephoto lenses is too much to ignore, consider calling up the local "pro" camera shop. Chances are really good they have one of these "big guns" available on a daily or weekly rental basis. With a little preplanning, renting one of these big lenses could reap big rewards. Who knows, perhaps on your next African photo safari, you may be the one who captures the "kill" in a fresh and exciting light and, before you know it, has made \$20,000 on that one image—and all for the price of a rented lens.



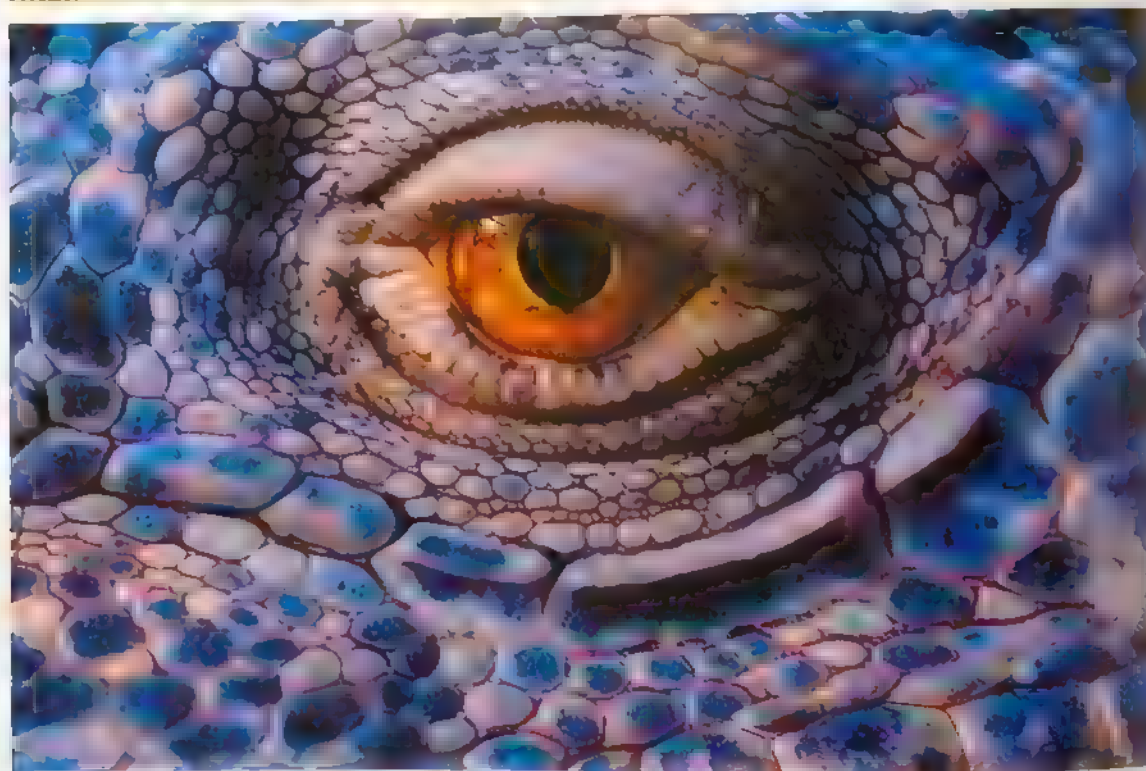
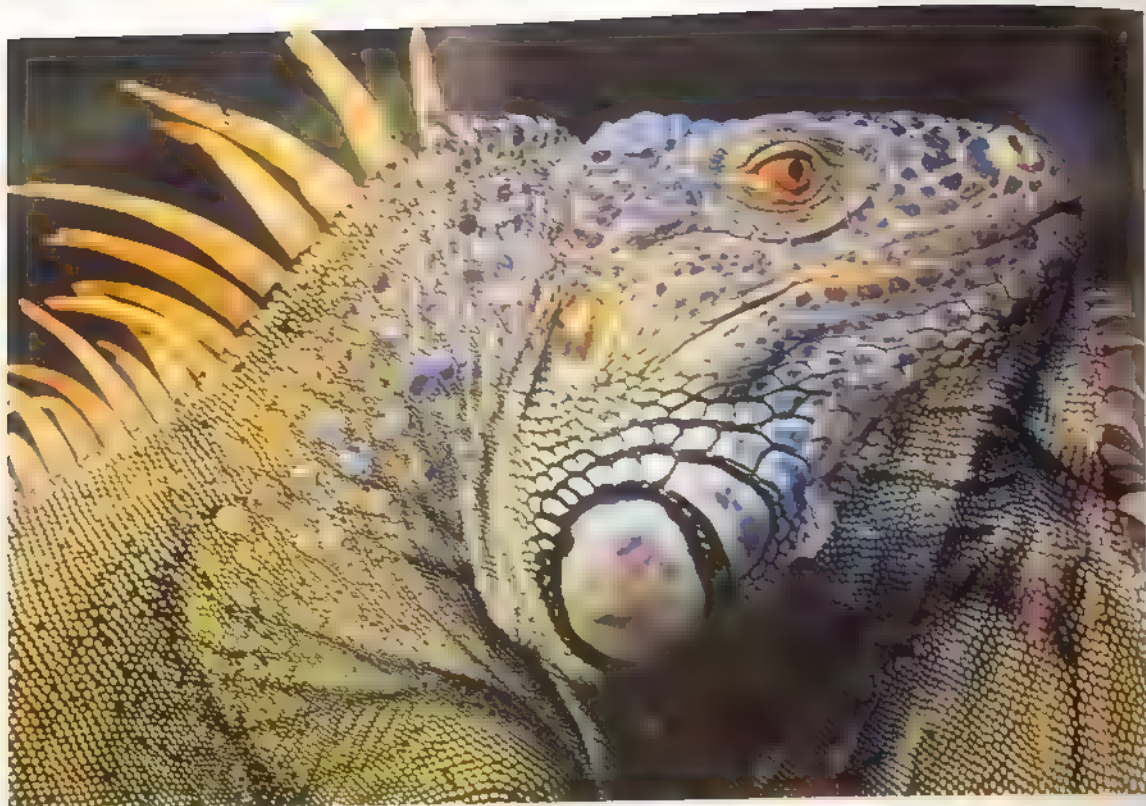
Macro Photography

Since the late 1980s, the use of macro lenses has become increasingly popular among photographers. This is due to the fact that macro lenses allow you to get very close to your subject, resulting in sharp, detailed images. Macro lenses are typically designed for close-up photography, with a minimum focusing distance of 1:1 (life size). This means that the subject will be the same size as the sensor in the camera. Macro lenses are available in a variety of focal lengths, ranging from 28mm to 200mm. The most common macro lens is the 100mm macro lens, which is ideal for close-up photography of small subjects.

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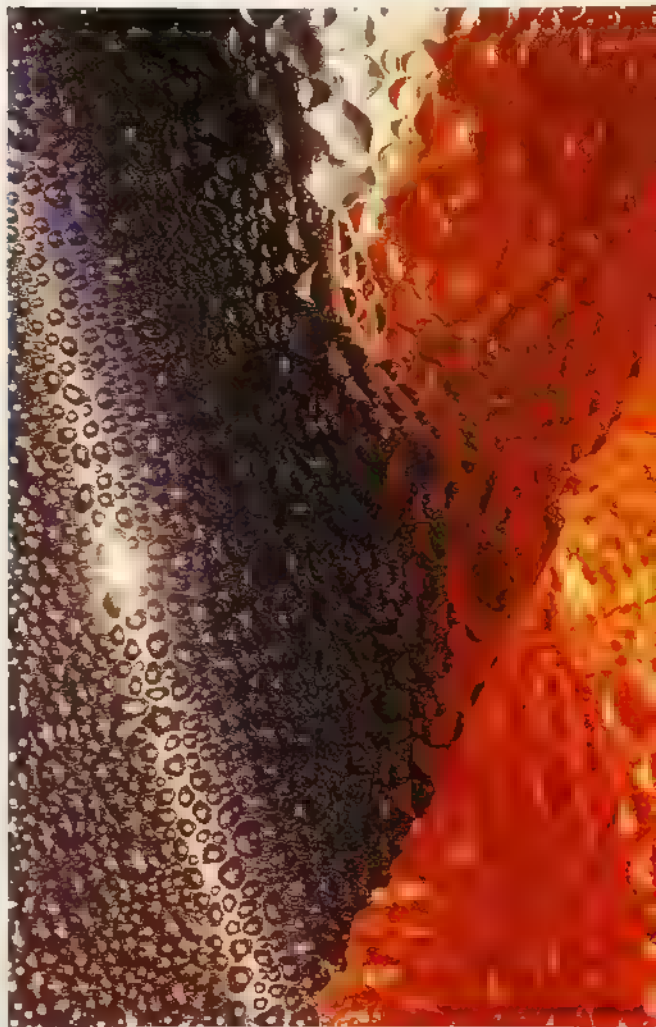




I know of no lens that can break through those feelings of lethargy and apathy quicker than the macro or close-up lens. All you have to do is point it at almost anything. While visiting my brother in Seattle, I awoke to find his backyard covered in dew. Deflated and slung over a chair was one of his summer remnants: a lone inflatable raft.

Although the air had gone out of it, it was still teeming with life—very bright and colorful. Over the next twenty minutes, I managed to shoot more than seventy graphic, full-frame compositions of line, texture, and pattern. I felt wonderful.

[This page, both photos 70–180mm lens, 1/15 sec at f/32]



There's nothing like spending a very leisurely afternoon among over fifty iguanas in an open-air garden, this one in Singapore. I was free to roam, as were they. Toward sunset, they appeared even more lethargic than they were earlier in the day, and it was my hope that I could fill my entire frame with the lone eye of one iguana surrounded by the beautiful texture of its skin. My earlier attempts in getting close enough had made the iguanas get skittish and run off. I chose one particular iguana because it, more than all the others, appeared to be the most tired, as well as the oldest. I reasoned that

age and fatigue would be my allies. Slowly, I crawled toward it, all the while keeping my camera and Micro Nikkor 70–180mm lens to my eye. With my aperture set to f/16 I had already adjusted the shutter speed to 1/60 sec. All I needed was to keep my eye on that viewfinder. Occasionally, as I got closer I would fire off a frame or two but, within minutes, was almost there. As I finally reached that point at which I could focus no closer, I saw that my viewfinder was filled with the lone eye and the surrounding texture.

[Opposite, both photos 70–180mm lens, 1/60 sec at f/16]

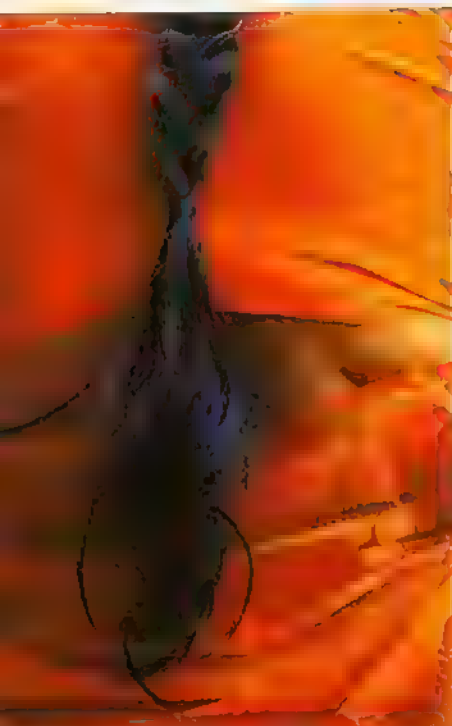




ELEMENTS OF DESIGN

101

Line



While standing in a line outside a Hindu temple in Singapore, the woman in front of me presented a fabulous composition with her long black line of hair contrasting against her bright orange sari. Since she was a bit shorter than me, and so that I could keep the line of her black hair parallel to the film plane, I squatted down just a bit before making the photo. It was easy to do this since I was holding the camera and not using a tripod.

It might be a bit unnerving for some photographers to take this kind of shot for fear the woman would turn around at the sound of the camera shutter going off she had (she didn't). I would have simply explained the reasons for my antihustism and hoped that she would have been flattered. Although I believe in asking first before taking someone's picture there are situations in which the timing won't allow it.

[35-70mm lens, 1/250 sec at f/8]

Of the six elements of design—line, shape, form, texture, pattern, and color—which is the strongest? Line. Without line there can be no shape. Without shape there can be no form. Without shape and form there can be no texture. And, without line or shape, there can be no pattern.

A line can be long or short, thick or thin. It can lead away or move you forward. It can be felt as restless or steady. The meanings of line cannot be overlooked. Some of us experience a thin line as sickly or unstable and yet others see it as sexy, cute and vulnerable. A thick line, however, may feel stable and reliable but for others it's obnoxious and stern.

In nature, curvilinear lines dominate. They're the wind, the rivers, the surf, the dunes, the clouds. Curvilinear lines are experienced by most as soft, gentle, restful and relaxing. Jagged lines are also present in nature, the most obvious being mountain ranges and their peaks. They have also shaped much of history as swords. Jagged lines can be experienced as sharp, dangerous, violent, chaotic and threatening. Even the overcast on Wall Street is all too familiar with the chaos.

The diagonal line evokes feelings of movement, activity and speed. It is solid; it is decisive. The cyclist in the photograph presents a challenge, going up or the exhilaration of speed going down. The diagonal line will always inject life into an otherwise static composition. Being conscious of the subtle feelings evoked by the lines will impact



When thinking about the gutter, you think about the way it connects the two pages of the book, but most readers don't think about the way it connects the two pages of the book. The gutter is the place where the two pages meet, and it's the place where the two pages meet. The gutter is the place where the two pages meet, and it's the place where the two pages meet.

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By: [Name] on [Date]
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Although the S-curve is a natural phenomenon—nature—for example, a meandering stream—it's also evident in the man-made roads and trails of the countryside. Considering that this is a flat landscape, someone had the "compositional foresight" to build this road in the form of a simple S-curve through the pastureland of Bavaria, Germany. Clearly the road could have been built straight since there are no rocks or trees to avoid

When I saw this scene in my rear view mirror, I felt compelled to stop the car and photograph it. With my camera and Nikkor 300mm lens mounted securely on a tripod, I chose an aperture of $f/32$ for maximum depth of field and then simply adjusted the shutter speed to $1/30$ sec. This image was later used by Volkswagen of America in their 1996/97 new-car catalog that was sent to all the dealers. Volkswagen didn't buy the

use of the photograph from me directly but from my stock agency in New York. When I made the image, certainly did not have Volkswagen in mind—I simply wanted to capture and convey the meandering carefree and stress-free road. You just never know if when, how, or by whom the images you make today will ever be used.

300mm lens, $1/30$ sec at $f/32$

Unlike the S-curve of the road above, note the power of the two converging parallel lines formed by the rows of trees flanking this straight road in West Freisland, Holland. This direct type of line is often associated with the business world. The message is "stay the course, keep your eye on the goal ahead." There's no slow, meandering message here! It knows where it's taking you.

80-200mm lens at 35mm, $1/30$ sec at $f/22$



B

have made this scene a picture in

Popovich's France

he sky overhead was filled

with fluffy clouds lingering

from the early morning rain

showers. As such, the

poets' general theme of

a big shadow over the

landscape, covering portions

of the scene. As the cloud

moved on, the shadow also

moved. The sky, covering

an evening, the form of a

different area of the

scene. With my 100mm and

80-200mm lens mounted on

a tripod and with my

type of shutter speed

of 25 sec. indicated a

exposure of which the

landscape was in the

right. I made a pair of

more than a dozen shots

each one uniquely different

due to the subtle change in

the landscape's form caused

by the cloud overhead.



All photos: 80-200mm lens
25 sec. @ f/11





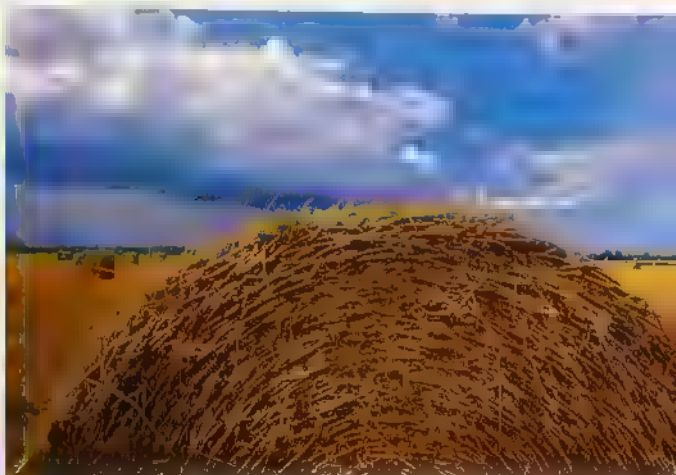
Landscape photographers know the importance of form and shape. Both are often vital to the success of a landscape image. Side-lit landscapes are most often preferred, since side-lighting reveals form better than any other lighting condition. In this series of photographs, I began near the edge of this field of rolled

bales of hay and chose a side-lit point of view and a composition that emphasized the dramatic sky. Handholding my camera with 17–35mm lens, I set the aperture to *f/6*, adjusted the shutter speed to

25 sec., and made the first exposure (opposite top). I then walked farther into the field, getting closer

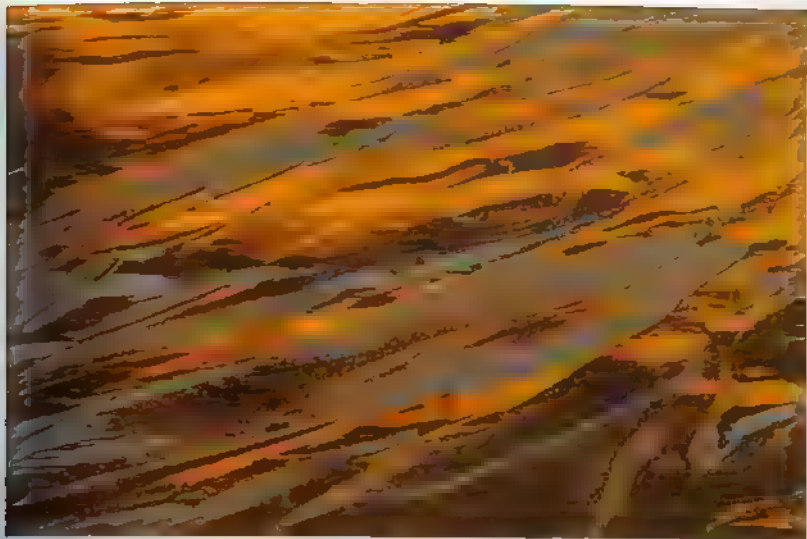
to the bales, and made another photograph (opposite bottom). Then I moved even closer until one bale filled almost half of the lower portion of the frame (below). In all three photographs, form and shape dominate the composition.

[All photos: 17–35mm lens, 25 sec., at *f/6*]



P





When I awoke one morning, I had frost covering much of the windows inside my house. And why not, since the house was living in at the time had a broken or furnace and the temperatures overnight had dropped to single digits? As one who believes that when life gives you lemons you should make lemonade, I was quick to grab my gear and shoot these magical details (opposite). With my camera and Micro Nikkor 105mm lens on a tripod, I moved in close on a number of frosty textures. With the lens and camera parallel to the window, I chose an aperture of $f/11$ and simply adjusted the shutter speed to $1/30$ sec.

[105mm lens, $1/30$ sec. at $f/11$]

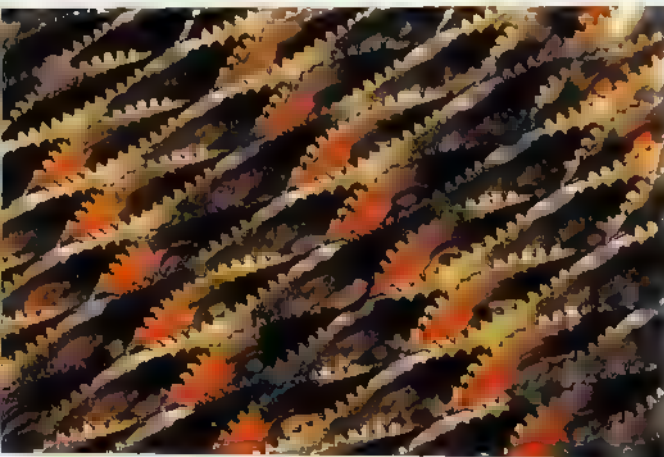
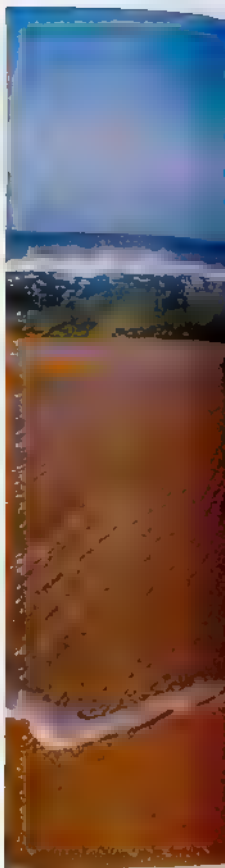


While awaiting the sunset along Oregon's central coast, I took note of this small trickling stream of water that flowed out of a nearby sandstone cliff behind me. The warm late afternoon light and the blue sky overhead were reflecting in the water as I cut a meandering path through the sandy shoreline (left). With my camera and 80-200mm lens mounted securely on a tripod, I zoomed out to 200mm and filled the frame with texture (above). For maximum depth of field, I set the aperture to $f/32$ and adjusted the shutter speed to $1/30$ sec.

[Top: 80-200mm lens at 200mm, $1/30$ sec. at $f/32$
Bottom: 35-70mm lens at 35mm, $1/60$ sec. at $f/32$]

While on assignment for a mining company in Nevada, I was shooting some distant scenes, positioning myself on the walkway of a rather large outdoor conveyor. After I had completed my shots, I headed back down the walkway and couldn't resist the industrial pattern that lay at my feet. The mere thought of walking a better still—running barefoot up or down—sends a chill through me. Such is the power of texture—made even more evident when amplified by pattern. With my camera and Micro Nikkor 70-180mm lens mounted on a tripod, I got down low and filled the frame with the walkway pattern below. Once you begin to see and compose with texture, you soon discover other ways to use it in the bigger picture.

Top: 4.3mm lens at 35mm
60 sec at f/8, 1/1000
70-180mm lens 10 sec
at f/22





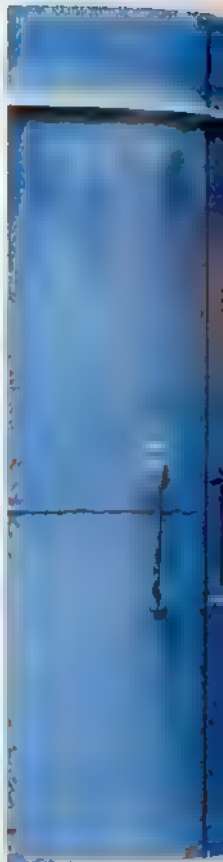
After a long day of work, I decided to go to the beach. The sun was setting, and the sky was a beautiful orange. I walked along the shore, feeling the sand under my feet. The waves were gentle, and the air was cool. I took a few pictures of the sunset, and then I sat down on the beach. I was alone, and I was happy.

When I was a child, I used to go to the beach every week. I loved the sand, the water, and the sun. I would build sandcastles and collect seashells. I would run along the shore, feeling the breeze. I would sit on the beach, watching the waves. I would take pictures of the beach. I would be happy.

I have been to the beach many times. I love the sand, the water, and the sun. I would build sandcastles and collect seashells. I would run along the shore, feeling the breeze. I would sit on the beach, watching the waves. I would take pictures of the beach. I would be happy.

The following table shows the results of the experiment. The first column shows the number of trials, the second column shows the number of correct responses, and the third column shows the percentage of correct responses.

Trials	Correct Responses	Percentage
1	1	100%
2	1	100%
3	1	100%
4	1	100%
5	1	100%
6	1	100%
7	1	100%
8	1	100%
9	1	100%
10	1	100%
11	1	100%
12	1	100%
13	1	100%
14	1	100%
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100	1	100%



СТЕПАНОВ ИЛИ
ТОДИНЕ БОРОТ
РИШКЕ В.С.
ОНИСЬ В.П.



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A few of early men
trained to have
eyes to see prob-
ably making it with sub-
er. Sometimes from much
much higher vantage points.
Although I spend my eu-
deat time walking upon
the good of earth, my mind
is often asking: How would
my surrounding look from
overhead? After walking
along the very paths of
Burdj Burdj in Sydney

Australia I felt that the
answer to this question
would be simply amazing
but then came the even more
impossible question: Could
get her people onto in a
Sunday and would she
accept he answered to fly
observe his high or was a
resisted zone?

Two months later I was a
borne and having the time of
my life. With the back pas-
senger door slid wide open

and the safety harness
secured around my shoulders
and waist I didn't hesitate to
lean out the open doorway
and make a number of ex-
periences of the varied and in-
dom patterns of people and
things that lay on the earth
below me.

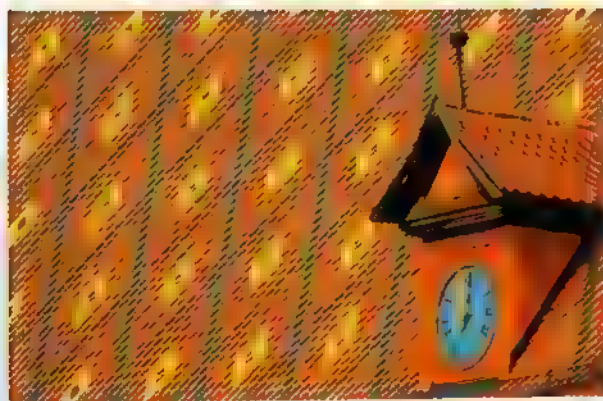
Renting a helicopter is not
cheap, at least for my
one hour. I da-roughed up
\$400 but within three
months of placing this photo-

graph with one of my local
publishing agencies
had sold it for three. He
hadn't been looking for it
until it \$2.70. And with
ing that number has
increased to more than
\$2,000. This person's
proved in the end when
eyes on a helicopter
emailed big rewards.

80 200mm is a 35mm
500mm is a 8

would make for a most interesting reading.

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While photographing down on a small group of flamingos at the Jurong Bird Park in Singapore, I was in for a pleasant surprise. Shortly after making several images of only flamingos, an orange bird flew into the scene, interrupting the pattern made by the flamingos. This "disruption" immediately became the scene's center of attention.

35–70mm lens at 70mm
1/125 sec. at f/11.

While on assignment in Singapore, I spent several days in Little India photographing many of the people who live and work there. I noticed one man sitting out in front of his shop reading a newspaper. Following my request to take his picture, he obliged and simply framed him in front of the patterned background again; which he was already seated. Since he "disrupted" the pattern, he became the focus.

105mm lens, 1/250 sec. at f/5.6.





Color

One time ago I was sitting in a local café in Lyon, France, reading the day's news in the *International Herald Tribune*. Several minutes following my arrival, two young men walked in and took a seat within earshot of me. What caught my attention was one young man's overstuffed camera bag and the two Nikon F100s hanging from his neck. He was either a very serious amateur or a seasoned professional. Over the course of the next thirty minutes, their discussion centered around photography and, as they said, one comment made by the man with the gear stood out the most: "Color is so obvious. Where is the surprise in that? The real art in image-making lies in shooting black and white."

This is neither the time nor the place to begin a debate on what constitutes art in photography, whether in color or black and white. However, this is the perfect opportunity to address the fact that color is indeed obvious. It is so obvious, in fact, that many photographers don't see it at all. If people really saw color they would be far too consumed by the need to shoot color (if only for color's sake).

To really see, to become an effective photographer of color, there's much to learn. Color has many, many messages and meanings. You must also become aware of color's weight and the subsequent impact it has on one and shape—as well as its varied hues and tones.

Perhaps since the advent of language, man has integrated color into language. Feeling blue? "He makes

me see red!" "I'm green with envy." "The whole town's come down with yellow fever." "We got the red-carpet treatment." "He received the purple heart." "Are you going to watch the Orange bowl?" "He bought them on the black market." She was as white as a ghost. Volunteering for yellow journalism. "He turned blue."

Although the subject of color is deserving of its own book, if not a whole set of encyclopedias, I will limit my discussion to the primary (red, blue, and yellow), and secondary (orange, green, and violet) colors. Primary colors are called such because they cannot be created by mixing any other colors. The mixing of any two primary colors results in a secondary color. Mixing red with blue makes violet; mixing red with yellow makes orange; and mixing blue with yellow makes green. Color is often discussed in terms of temperature, with reds, yellows, and oranges (associated with the sun) often described as warm colors, and blues, violets, and greens (associated with water and shadows) often described as cool colors.

Red is known as a passionate and powerful color. It is the color of love and the "power tie" in the white-collar world. It is stimulating, exciting, and motivating. It controls rage and power. It is the color of blood, stop signs, and brake lights. It is also the color that advances the most of all colors. What this means is, if you were to place red, orange, yellow, green, blue, and violet signs in a field all at equal distances from you, the red sign would appear closer than the other.

TWO SETS OF PRIMARY COLORS

There are two sets of primary colors. The first set consists of red, blue, and yellow. These three colors can be mixed to create all other colors. The second set consists of cyan, magenta, and yellow. These three colors can also be mixed to create all other colors. The difference between the two sets is that the first set uses red, which is a warm color, while the second set uses cyan, which is a cool color. This difference can be important in certain applications, such as printing, where the choice of primary colors can affect the overall color balance and appearance of the final product.

The first set of primary colors, red, blue, and yellow, is the most common and is used in most traditional color models. Red is a warm color that is associated with passion and energy. Blue is a cool color that is associated with calmness and stability. Yellow is a warm color that is associated with happiness and optimism. The second set of primary colors, cyan, magenta, and yellow, is used in some modern color models, such as the CMYK model used in printing. Cyan is a cool color that is associated with freshness and clarity. Magenta is a warm color that is associated with creativity and imagination. Yellow is a warm color that is associated with happiness and optimism.



The color wheel is an ordered arrangement of twelve subtractive colors that helps to show their relationships to one another. For example, pairs of colors that fall opposite each other on the wheel are called complementary colors, when placed side by side, these pairs complement and intensify each other. Also, each primary color falls opposite a secondary color, and each secondary color falls somewhere between the two primary colors from which it is made. The relationships go on and on. Studying the color wheel can help you get a better feel for colors and how they affect one another.

Of all the colors you can place with red, blue would offer the greatest contrast, in large part due to blue being one of the colors that recedes the most. Blue is the infinite sky. It is a cool color, able to calm and nurture. It is refreshing, soft, safe, and dependable. It is sensitive and peaceful. Blue sheets "feel" cooler on a hot summer day than do tan, apricot, or lemon yellow sheets. Yellow is light. It is playful, creative, and warm. It can also represent cowardliness and naivety. It is like red, a color that advances.

Orange has the distinction of being the only color that shares its name with a fruit, and because of this, the color orange soon became associated with fruitfulness. It is fire and flames; it is warmth. It is the sun, it is lush health, vigor, excitement, and adventure. Orange results from the blending of red and yellow, a perfect fifty-fifty blending results in a "perfect" orange. Orange, like red and yellow, is also a color that advances.

Green, the most dominant color in nature, is surprisingly not a color necessarily associated with harmony and balance; it is a symbol of hope and recovery, and of freshness and renewal. Think of the many green buds of the trees following the harshness of winter. It is a symbol of fertility, as exemplified by the many brides who wore

green during the Elizabethan era. It's a symbol of growth, as well as a abundance. It is also the color of aliens, envy, sickness, and phlegm. Green results from the blending of yellow and blue. Like blue, it recedes.

A tint of purple is symbolic of royalty and Christianity (think of the purple robes of kings, queens, and priests). It commands respect, signifies wealth, implies leadership, and connotes spirituality. The origin of purple as a dye goes back to ancient Greek times, when a species of mollusk was found to yield—through an elaborate and expensive process—a dye subsequently called Tyrian purple, which was so expensive only the wealthiest could afford it. A blending of red and blue, violet is also a recessive color, even more so than blue and green.

So where does one begin to look for color? Many outdoor photography enthusiasts will head for the mountains, deserts, beaches, a flower meadows, while a few others start their search on city streets, alleyways, and even on wrecking yards. Regardless of where your search takes you, make it your goal to shoot compositions that first and foremost say *color*, as opposed to landscape, flower, portrait, or building. I

[illegible][illegible]

sim. II sheet and heard the
 sound of a car leaving the
 Street in the direction of the
 highway where passing north
 was on the right side of the
 main road. He saw a car
 Buick Wildcat 1965 was in
 the middle of the way by
 which the car was heading
 away from the car of the
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 white color. The car was
 moving in the direction of the
 highway where passing north
 was on the right side of the
 main road.

4. 71 78 77
5. 72 79 78





As soon as he is
up and walking, the
man at the well is
half an hour away. He
says that the old man
is now in the well, and
is waiting for the well to
be filled with water.

As long as the neighbor
has no more to say, he
will be a very easy person

and can always be reached.
When the man
is up and walking, the man
at the well is half an hour
away. He says that the old
man is now in the well, and
is waiting for the well to
be filled with water.

When the man is up and
walking, the man at the well
is half an hour away. He
says that the old man is
now in the well, and is
waiting for the well to be
filled with water.

As soon as he is up and
walking, the man at the well
is half an hour away.

While conducting a photo workshop in Singapore, one of my students walked toward me with a wide and precocious smile. She looked like the cat who had just eaten the canary. When she approached me, she exclaimed that she had found a most compelling subject and wanted to see how I would photograph it. Once we had walked back

up the road, I was quick to understand her elation. She had discovered a wonderful location with the primary colors blue and yellow, and a lone black chair, was so taken by the simplicity of the arrangement that had already shot two rolls when my student remarked, "How much film are you planning to use on this?"

I stared for a while because I had been shooting at such

a fast and furious pace, yet the arrangement was not about to disappear, and there was no fear of losing the light, since the entire scene was under the open shade of the overhanging porch. I could have easily afforded to take slow, but this is often my response to images that move me.

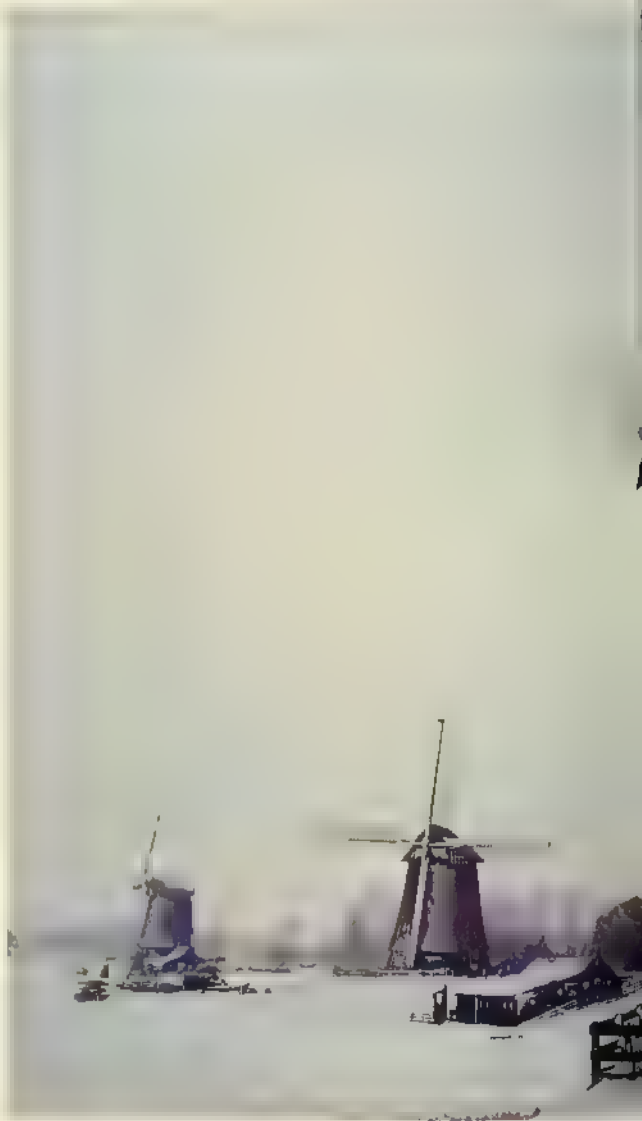
1995, 70mm lens, 40 sec
at f/11



Clearly paying attention to color and its emotional messages is an important step toward developing photographic maturity. Likewise, so is paying attention to monochromatic color images. These are simply images comprised of shades of just one hue (color), or images devoid of any colors and just comprised of black, white, and shades of gray. The winter season is the most likely time for finding monochromatic images of the latter type, although we shot a few in the summer—for example, two empty white rocking chairs on a gray porch against a white house.

To record monochromatic images of winter snow scenes, you must plan on doing so on overcast days or while the snow is falling, and choose subjects that are stark, dark shapes. That red barn you photographed last summer will never record as a monochromatic image on color film in the snow, no matter how overcast a day it is—but it will certainly make for a wonderful image of great contrast, with vivid red against all that white. Instead, choose something like these three windmills which came upon a Vliet, Friesland, Holland, following several hours of snowfall.

[17-35mm lens, 1/30 sec. at f/16 for a +1 exposure]







COMPOSITION



[illegible]

know what it is you're looking at in effect "solving" it.

$\lambda_1, \lambda_2, \dots, \lambda_n$ are the eigenvalues of A , then $\lambda_1, \lambda_2, \dots, \lambda_n$ are the eigenvalues of A^T .
 $\lambda_1, \lambda_2, \dots, \lambda_n$ are the eigenvalues of A , then $\lambda_1, \lambda_2, \dots, \lambda_n$ are the eigenvalues of A^{-1} .
 $\lambda_1, \lambda_2, \dots, \lambda_n$ are the eigenvalues of A , then $\lambda_1, \lambda_2, \dots, \lambda_n$ are the eigenvalues of A^k .

right our vision and we are exposed to and
driving the car or to converse with others.
close at the table next to you. And, you can be so
counted! Get close.



Outdoor flower markets (this one was in Amsterdam) are great places to hone your compositional skills, especially the art of finding the frame. On this outing, I proceeded to fill my frame with a pattern of tulips—or so I thought. Yikes! Look at the "clutter" around the edges of the photograph (opposite). Not until I moved in closer

(above) did I match up my
brain's vision with that of
the viewfinder

(Opposite and above 35 °0mm lens at 35mm. 1/60 sec. at f/11)



Everything—and I do mean everything—in your viewfinder that is within the plane of focus will record on film *exactly* as you frame it. And that includes *all* the clutter above, below, to the left and to the right of the subject. And, everything else that is not within the plane of focus could conceivably interfere in your composition if you use the wrong aperture. Since aperture controls depth of field, the area of sharpness may increase behind and in front of your subject.

So, before pressing that shutter release, inspect your viewfinder top edge to bottom edge, right edge to left edge. If you're using small lens openings— $f/11$, $f/16$, $f/22$ —depress your depth-of-field preview button and then inspect the viewfinder. Then close your eyes for a few seconds, picturing in your mind what you believe to be true, and open them again and lock in the viewfinder to see if, in fact, this same image is in the viewfinder. There's no better time to crop a bad composition than just *before* you press the shutter release. Photo software programs can do this for you, of course, but *after* the fact. Don't you value your time more than that? Make it a point to crop in the viewfinder. As the saying goes, there's no better time than the present.

On a recent photo assignment, I came upon this small lizard at Busch Gardens in Tampa Bay, Florida. With my camera and 70-180mm lens mounted on a tripod, I was quick to zoom to the 180mm focal length and fill the frame. But, as the first attempt above shows, I actually hardly filled it. It's a composition that leaves the viewer wishing to see more. I couldn't bring the lizard any closer by zooming the lens, since the lens was already set to 180mm. I had but one option, which is oftentimes the most obvious and easiest solution to filling the frame: walking closer to the subject. As I did this, I made sure my steps were, of course, slow and gentle, also making a point to keep one eye on the viewfinder to determine when I was close enough. In the closer version (right), the lizard fills the frame in a way that satisfies the viewer's curiosity and desire to see the lizard up close.

[Both photos: 70-180mm lens at 180mm, 1/250 sec. at f/5.6]

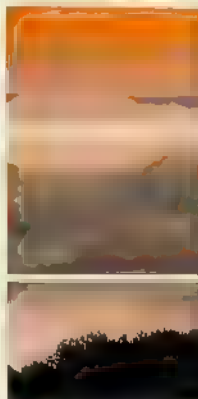
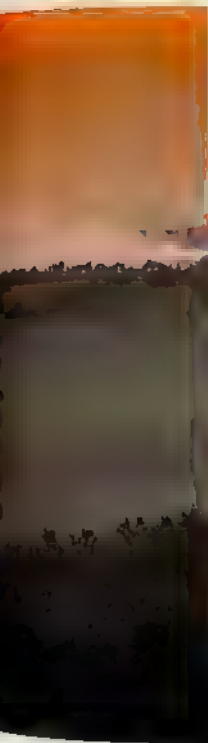


horizontal and vertical lines over this ideal rectangle, dividing the shape into nine equal sections, and then the same ideal proportions. This imaginary grid is now known as the Rule of Thirds, and artists would use it to help determine optimum subject placement. They realized that how they placed important composition elements with respect to these lines and their intersections determined the success of an image. Artists who understood these rules and applied them improved things substantially. The fact that this system is still in use today in all of the graphic arts is

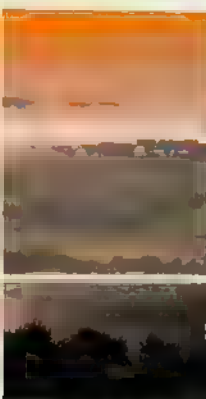
It is a French name, pronounced "jooz," as we do in Paris, or other more traditional French cities. It is not for Isidore, as you might think. It is in vogue. To use it, when you

look through a car viewfinder dash
tugs and pulls and a whole lot more
I see you're a good man

For years now, I've been hearing about how digital photography will change the way we take pictures. But I can't see it yet. The cameras are still too expensive, and the technology isn't quite there yet. The photographers won't benefit from it either. Nikon, Canon, Minolta and others are all trying to make their own version of a digital camera, but they're all still in the early stages. It's going to take a while before we see a real digital revolution in photography.

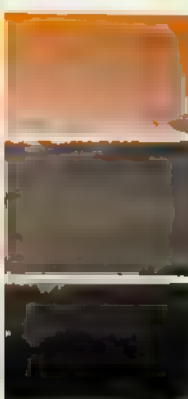


Racing against the sun as clock finally reached the top of the country side above the Rhine River in Germany quickly turned off the main road and onto a small one-lane road. When found the spot hurriedly set up my camera and lens on a tripod and framed this sun-



re scene. As you can see by my placement of the grid of thirds, I felt the interest was greatest below the horizon and so allotted two thirds of the image to the land and one third to the sky.

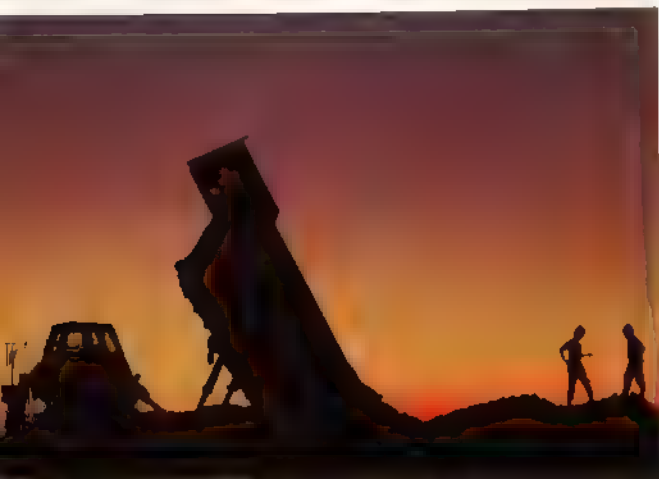
75. 300mm lens at 300mm
1/60 sec at $f/5.6$



Just like the Flemish and Dutch painters, I love to capture the drama of the sky. On arriving in the south of France, the sky had been conducting a wonderful symphony of rain and thunder, followed the dawn east to west, finally toppling when I came upon this range, and it snatched the light and camera opening between the clouds

that would set some early morning sunlight down onto the field below. Since my interest in this scene had shifted to what was above the horizon, I explored the horizon near the bottom third of the composition by tilting my tripod and camera 60° upward.

85-300mm lens at 60° tilt
1/15 sec at f/11



While on an assignment for a corporate annual report in Nevada, I made this image following sunset. As are many of the images made for a corporate annual report, this photograph was staged, once everything was in place, I simply mounted

my camera and lens on a tripod. *Curiously, this is another composition emphasizing the sky. Any time you emphasize the vast sky like this, you create a feeling of humility in the landscape below.*

85-200mm lens at 60mm
1/15 sec at f/11



50/50 vs. 66/33

Although every image or idea begins with a degree of uncertainty, there is one constant: Rarely does a composition succeed if the space and elements in a scene are divided equally. By splitting the frame into two equal parts—for

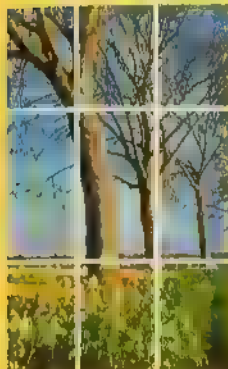
example, with the horizon line—you run the risk of resulting in a photograph that is too flat. The 66/33 rule is a more effective way to split the scene, dividing the image into two unequal parts. The 66/33 rule is a more effective way to split the scene, dividing the image into two unequal parts. The 66/33 rule is a more effective way to split the scene, dividing the image into two unequal parts.



there are extra innings, overtime periods, and extra plays to determine a winner. In baseball, as people in America have recently witnessed, a president's election cannot end in a tie either statutorily or in photographic composition; the game demands that a clear "winner"—one element in

the photograph do it.

As photographers, our choices are many. To determine a winner, we should ask ourselves a few questions. What is this picture going to be about? What should I include or exclude? Is the emphasis



In the image opposite, the composition is pretty much dead center. The horizon line divides the photograph equally in half, and the largest tree falls close to dead center in the frame—it's a dreaded fifty/fifty split both top to bottom and side to side. The solution for fixing this is easy. Simply moving the camera to the right and tilting it up just slightly divides the space more into thirds than halves and results in a more compelling composition (right).

(All photos: 7-35mm lens, 1/15 sec @ f/22)



The authors have chosen to extend our range of subject matter far beyond the landscape

creating the perfect composition even when the subject is a person. The solution is rather easy.

Most hobby and craft shops carry plastic laminating



Why would you ever not want to include a horizon line when photographing a landscape? For some photographers, the mere idea goes against everything they've learned studied and applied. How can it be a landscape without the sky? This example of my wife in a sunflower field answers that. By elevating my vantage point, I was able to develop a strong and graphic composition.

The first image (above), although nice, suffers from the inclusion of the sky. I'm

not against using the sky in my images, and there are many in this book that do; but when the sky leaves an impression, it tenns the eye out of the photograph, as it does here. It should be eliminated from the scene.

To get the elevation necessary to exclude the sky, I stood on a ladder. My wife was also on a ladder to get her above the tall flowers. By making the emphasis of the photo to one subject (by excluding the sky), I controlled the eye within the picture borders, and it doesn't

wander away from the subject—at least, not for long, as the eye is “forced” to come back to Kathy (fig. 1).

In addition to a ladder, a bucket trick is another good technique. For \$400, we rented a bucket truck that allowed me to go as high as sixty feet. It was necessary to use a bucket truck to achieve ample composition. Definitely not, but certainly an elevated position will often help.

(Both photos: 35 mm lens, 1/125 sec. at f/5.6)





It is when you think compositional "rules" make sense you come upon an image that defies the rule of placing your subject on the right. This situation still works. Just don't work anywhere else but the one except in the center. Why? Because of

the power of line. The converging background lines pull at the eye yet still return it to the stable portrait. This creates an exciting tension. When the image is flipped to show the steel worker on the right, something seems off. There is a feeling of "dead" space on the left that

begs to be cropped out. Additionally, when you step into the frame, your eye is swept away by the pull of the lines on the left and it tries to hang on to the figure which feels awkward. When the dead space is on the right, you don't experience it in the same way

because your eye moves to the right and is then thrown back up front to the figure meeting him again eye to eye. [See page 28 for another example of a successful subject on the left.]

117-35mm lens at 20mm
1/8 sec at 1/250

纸浆债权机构重组债务计划

正在进行的重组计划

手。

2004年10月10日《日本经济新闻》

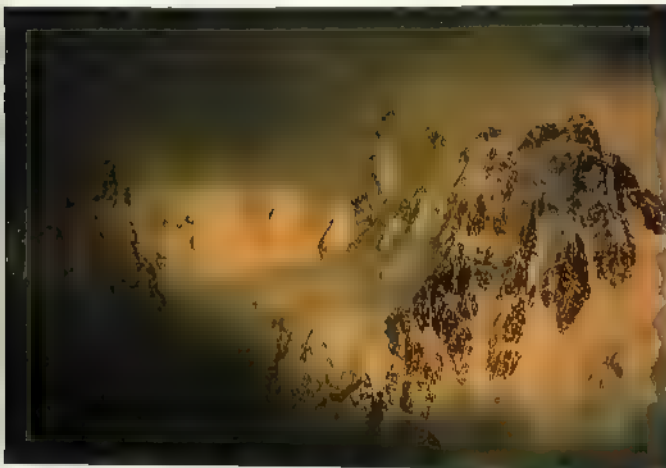
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【本報综合报道】日本纸浆债权机构重组债务计划，正在进行的重组计划，手。

... but then
... you just
... take a look. Again, the Rule of Thirds is alive and well.
... it is the base upon which layers can be added, keeping
... to the point.



Mount Shuksan, in Washington State's Mount Baker National Forest, is just another volcano on most days, but not this one. The passing storm clouds around the mountain created two converging diagonal lines. The result was a feeling of movement and activity, which was appropriate because the

storm was far from over. To get this image, I was quick to mount my camera and lens on a tripod during a short break in the passing storm. Although the moment lasted a mere thirty seconds, it was enough time for me to fire off several frames.

[300mm lens, 1/15 sec at f/8 for a +1 exposure]



a bird market in Taipei. I saw this bird cage partly covered by well-weathered newspaper. With my camera set at 180mm lens on a focal length of 180mm, I felt this was the focal length to achieve the composition I was seeking.

I was not at all happy with the gray concrete wall that formed the background behind the birds. So, I had my assistant hold a piece of colored fabric about three feet behind the cage, and I knew immediately that this colored, out-of-focus tone was exactly what I needed to separate the birds from

the dull, dark gray back ground. This contrast between the pink background and the newspaper lets the converging diagonal lines formed by the paper and their suggestion of activity, become the focus.

80-200mm lens at 180mm /250 sec at f/8



In Oregon's Hood River valley, springtime is wet and muggy, following normally a harsh winter of ice and snowstorms. The apple and pear trees celebrate every April by donning their costumes in pink and white blossoms. Finding one such apple orchard allowed me, by carefully choosing my point of

view, to frame the distant Mount Hood using foreground tree trunks. One of the greatest circles in landscape photography is the scene viewed through overhanging branches, but while it may be hackneyed, it is still effective. Framing the image this way limits the field of view and calls attention to

the subject. This is also one of the easiest ways to create perspective since it always brings a sense of depth to a composition. You can easily frame an image with a telephoto lens by focusing past the subject on the background, thereby throwing the foreground out of focus and directing the viewer's atten-

tion beyond to the focused subject which is farther away from the camera. Of course, the foreground frame does not have to be out of focus; you may decide to also render everything in the scene from front to back in exacting sharpness.

35mm lens, 1/30 sec. at f/32



[illegible][illegible]

Perhaps not as obvious as the prior examples, this very happy Italian boy on the island of Burano Italy, is also framed within the picture frame—in this case, by the colorful door way surrounding him. The lines of the doorway box him in. This is an example of how framing within a frame can act as an exclamation point by further emphasizing the importance of the main subject. *Hondholding my camera I made numerous exposures while his older brother, who was standing to my left, engaged him in a humorous conversation*

35-70mm lens at 35mm
1/25 sec. at f/8





Horizontal vs. Vertical

Due to camera design, it's only natural that most of us end up shooting a lot of our subjects inside a horizontal frame. It's a sad fact that on average 98 percent of the amateur photographer's pictures are horizontal. Just how serious is this problem? I had a student ask me once if a was worth the money to buy a camera that shot vertical compositions. Yikes—that's a sad commentary about some of the help that stands behind those counters at the local camera store.

So, why would you ever want to shoot verticals? To bring a feeling of dignity to the subject, that's why! Such are the emotions evoked by the vertical line. It conveys strength and power. However, since we favor the horizontal, photographers manage to squash, squeeze and push down the obvious vertical subject in order to make it fit inside the horizontal frame. The biggest danger in doing this, of course, is that you have to back away farther from the subject to make it fit inside the horizontal picture frame. And even though you made it "fit," you're now left with "clutter openings" on both the right and left sides of the frame. The easiest solution is to

turn the camera to its vertical position. Voilà, the clutter is gone!

I'm often asked what time is the best to shoot a vertical. My answer often is, "Right after the horizontal." Not a lot of the time—but most of the time—you can compose each and every subject in either the horizontal or vertical format. It may take some moving around, shifting your point of view, moving closer or backing up or even changing a lens. But, the benefit of shooting your subject in both formats are obvious.

The biggest benefit is this: you won't see a decrease in image quality when you end up cropping a horizontal into a vertical. On your computer, there's always a loss in image quality. If you make it a point to crop horizontally from now on, you'll spend less time cropping afterward, giving you more time to smile. Additionally, should the day come when you're ready to take your work to the marketplace, you'll be more than ready to make a client ~~cross out the word~~ choose between horizontals and then ask if it is available in the vertical format. You can meet the demand and thirty days later deposit that check on your first magazine cover!





When I came upon this lone tree among the many vineyards in the French wine region of Beaujolais one autumn, I was quick to pull my car off the side of the road and set up my tripod and camera then walked up a small hill behind me to seek a higher point of view so that the tree would not break the horizon line. I first framed the tree within the horizontal frame with an aperture of $f/32$ for maximum depth of field (opposite). I also made a version cropping out the sky in-camera (left). Then, ever-mindful of the need to shoot the vertical right after the horizontal, I loosened the tripod collar on the lens and positioned the camera vertically (below).



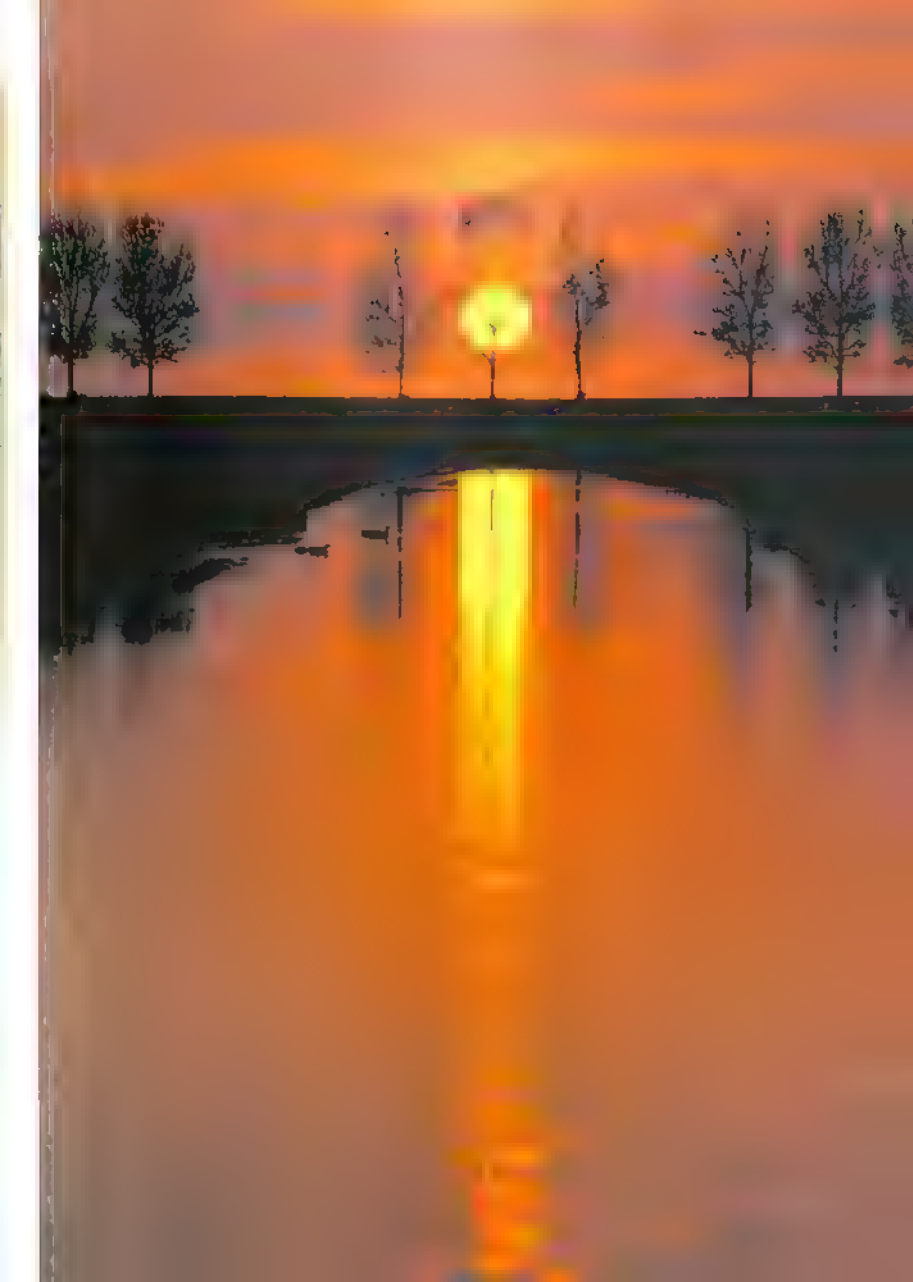
[All photos: 80-200mm lens;
 $1/15$ sec. at $f/32$]



Among the many rises in
the sea, we found
Hills. They were high
narrow ridges, and
break the strong winds, the
blow in from the North Sea.
Rising through the many
hills are the woods of
Smeagmole Row, not water for
controlling flooding. Having
already in the region
some windmill set up with
my camera on a tripod as

the sun began to set. With
my camera set on 32
and 50mm, the speed
of the wind and the
noise of the wind, I
could not see the point
of the camera a little way to
the left of the sun. I
could see the wind and
the both of the wind and
and vertical compositions.

But the camera was
in the air 32.

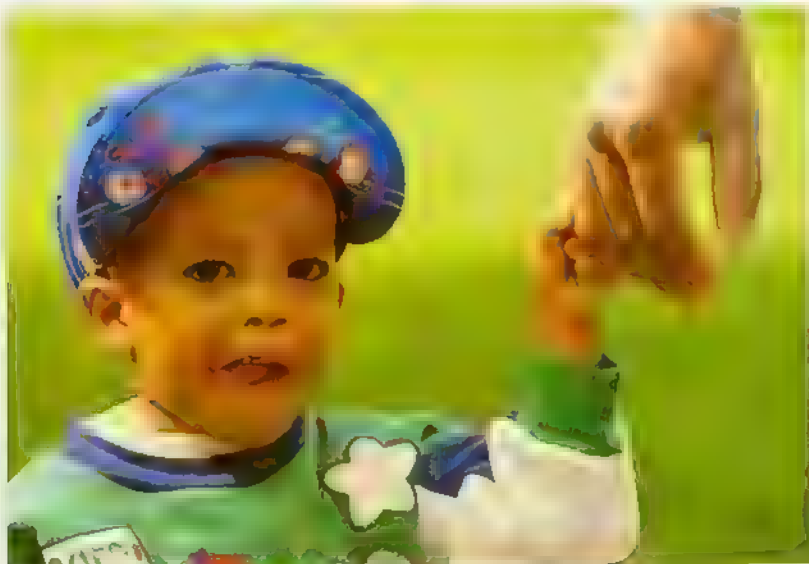


Picture Within a Picture

I've seen the following scene repeated in all of my on-location photography workshops. A student comes upon a truly compelling image and, after making an equally compelling composition, invites me to take a look. He asks "So what do you think?" Of course I exclaim "It's really nice!" at which point the student smiles and begins to pick up his or her camera.

It's at that point that I always exclaim "Whoa...! You've not done yet!"

Almost without fail, every picture I'm watching inside *another* picture? This is very important—realize and remember. If you're at all serious about increasing the number of striking images you make, staying with your subject longer provides you with a good opportunity.



Whether your own or not, an oftentimes be rewarding—especially when you meet the child at his or her eye level. With my camera on a tripod, I framed this little boy against a background of green grass, and in order to keep the background limited to an out-of-focus green tone, I set the aperture to $f/5.6$, thereby reducing the depth of field. Before moving on, I also

placed the hand of the boy's father in the upper right portion of the frame and knew almost immediately that it might make an even more compelling image. I shifted my viewpoint and moved in closer with the same lens, filling the frame with a composition that speaks volumes about safety and security.

[Both photos: 300mm lens
 $1/250$ sec. at $f/5.6$]







Coming upon these sheep atop a dike in West Frisland, Holland, I was quick to grab my camera and fire off several frames. My hurried pace was due to the fact that water like this—as smooth as glass—doesn’t happen often in Holland; this little country is always doing battle with the often fierce weather from the North Sea. After shooting the perfect reflection

[opposite] I thought “Where’s the next shot? There’s something else here I know there is.” At about that same time, two small ducks landed in the water farther down the dike, disturbing the mirrorlike surface of the water and, though, that’s what I need.

Rather than wait for the ducks to swim into my composition, I chose to set up a photograph that filled the

frame with only the reflections of the trees, sheep, and dike (above). With the camera and lens on a tripod, I placed my right index finger on the shutter release and with my left hand, tossed a small stone into the water, waited just a few seconds for the ripples to fan out and took several exposures.

Both photos: 35–70mm lens / 20 sec. at 1/1000

To find creating successful compositions easy? One might think that after thirty years of shooting, successful composition comes easy. At times it does—but more often than not, it still “*has*” the need to “work” a given subject in much the same way that a sculptor chisels away at a stone. I see the end result in my mind, but getting there requires me to “chisel away.” This chipping away may involve a change in

point of view, in focal length, or in time of day. It may involve a simple change in exposure to limit or increase depth of field, or the use of a very slow or very fast shutter speed in order to achieve the desired effect. The need “*look to really look*”—for distractions in the background cannot be overestimated. Also important is the willingness to create a less-than-perfect that means arranging, and even rearranging subject matter *before* you make the photograph.



While framing a lone window and potted palm plant, I remarked to my students how much I wished it were not a palm but rather a pot of colorful flowers. I then looked

down the row of houses and spotted a pot of flowers on the front porch of a nearby house. I took it off the porch and placed it on the sill in place of the palm plant. The students appeared surprised

but soon reasoned that exchanging one pot for another was no different from asking a person to pose in a certain way or to place them against a pleasing background. After I was

done, I promptly returned the pot of flowers to its porch and also replaced the palm plant to its rightful place.

[Both photos: 80-200mm lens /125 sec at f/8]





With my camera and 70-80mm macro lens on a tripod, I framed this cluster of grapes in early morning tranquility. It was a gorgeous cluster to be sure, but I couldn't see the background of the wooden post, even with the lens aperture wide open. It was still apparent. The only way to get rid of the post was to cover it up. After tearing off five or six leaves, I took a roll of tape out of my gadget bag and taped these leaves to the post. Voilà! The post was gone.

I realize that in today's world, photographers have the option of using the Cloning tool in Photoshop for compositional problems such as this. Personally, I will always prefer making images in the camera rather than in the computer. It simply saves time. More often than not, most changes done

in Photoshop by photographers today can and should be done in the camera. My chief concern about these cloning software programs is that they invite a "lazy" approach to the actual picture-taking process.

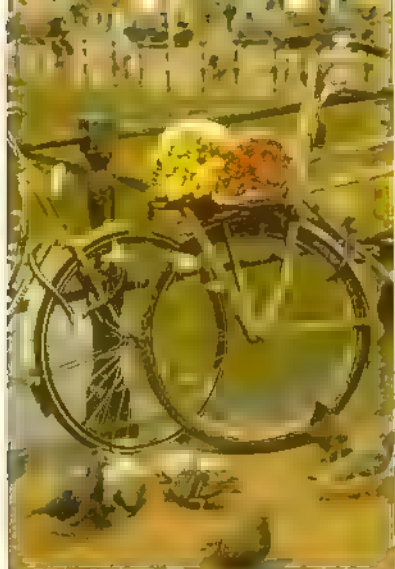
In 1979, I would have to wait twenty-four hours to get my Kodachrome film processed and then see the results of my picture-taking efforts—warts and all. By

1990 and with the color advances made in Ektachrome-based slide films, my wait was only two hours to see the results of my picture-taking efforts—warts and all. All of this waiting taught me to be a patient observer, to pay really close attention to what was going on inside the viewfinder and to invent means or methods that could solve the problem while I was there with the subject in front of me.

Today, when I use my Nikon D1X, I have no waiting time. I can see everything immediately on location—again, warts and all. Most of the digital photographers can now have instant confirmation of their skills or lack thereof if they have a digital camera with an LCD screen. If the instant results are disappointing, you have the opportunity to make changes before you walk away, but too often digital camera users reason that they will make corrections on the computer when they get home. The adventure of learning how to see must begin—and should most often end—with creating the image inside the camera's viewfinder while the scene is still before you, not later on the computer screen.

70-80mm lens, 1/125 sec at f/8







1. The first step in the process of creating a still life is to choose the objects that will be included in the composition. In this case, the artist has chosen two bowls of fruit and a bicycle wheel. The next step is to arrange the objects in a way that is visually appealing. This can be done by considering the balance, contrast, and composition of the scene. For example, the artist has placed the bowls on a dark wooden surface, which provides a strong contrast to the light-colored background. The bicycle wheel is positioned in the foreground, creating a sense of depth and perspective. The fruit is arranged in a way that is visually appealing, with the lemons on the left and the apples on the right. The overall composition is balanced and visually appealing.





How can such a tiny subject grab your attention when it doesn't even come close to filling the frame? The answer lies in a basic law of visual perception. The smaller a subject is in relation to its surroundings, the more unusual it appears, and the more unusual it appears, the more it stands out. This is similar to disrupting a pattern (see the

lower image on page 7). Whatever interrupts the pattern then becomes the focus of attention.

On closer inspection, this image is in fact filled to the edge of the frame with contrasting tones and shapes. Since the woman walking up the steps (at La Defense in Paris) jumps out in contrast to the surrounding tones and shapes, she becomes the

focus. If you were to place a lone figure anywhere inside this frame, you would achieve the same effect—the figure would always remain the point of interest. I also made a number of compositions that had upward of ten people in them, and the overall impact was subsequently diminished.

300mm lens 25 sec. f/8

A



T



THE MAGIC OF LIGHT



Available Light

What is available light? Simply put, it is the natural light that is available to make an exposure. It is never light from flash, strobes, or other studio lighting—that is, artificial light. Available light is constantly changing as the Earth's position relative to the sun shifts throughout the day.

The time of day and your position vis-à-vis the sun determine a lot about how your subject will appear on film in available light: hard- or soft-edged, in warm or cool tones, and displaying vivid details or glaring contrasts. Light has three important characteristics: brightness, color, and direction. All three undergo varying degrees of intensity again depending on the time of day, and each affects the mood created by the available light in any given scene. Careful study of these three attributes will enable you to take advantage of the powerful roles they play in establishing a photograph's emotional tone.

You must often pay a price for being passionate about presenting your subjects in the best available light possible. Arriving at a location long before the birds start singing may seem a bit crazy. Hanging out under the hot desert sun or ascending a mountain top in sub-zero temperatures to capture the special quality of light takes commitment. But, when you spread your slides across the light table or run your slide show across the computer screen, you will be reminded of why you made the effort.

Whenever I arrive someplace new to take photographs, I'm anxious to get my bearings: east, west, north, and south. I've had great success by visiting tourist shops in the airports and bus stations, where I buy postcards and those local souvenir picture books. Then, I go looking for a cab driver, hotel concierge, or even the locals sitting on a park bench, and with my map in hand, I ask where the various pictures were taken. Then, I spend the midday hours looking for fresh viewpoints of those same subjects. If everything goes as planned, I then photograph them under the best possible light—early A.M. or early P.M., depending on the sub-

ject and its location. Scouting for compelling images at midday takes commitment, of course. Normally, this is the time to shop, be poolside, or simply sit under a tree reading a book. But there's nothing worse than being caught off guard and discovering a great shot at the wrong time of day with the wrong light.

The more experience you get working on location with available light, the better your photographs will be. You'll learn to assess a subject's potential under various lighting conditions, regardless of the light in which you initially see it. Even a daily awareness of the light around you—in the city, suburbs, countryside, or wherever you may live—will bring you closer to learning to see creatively.

Exercise: The Quality of Light

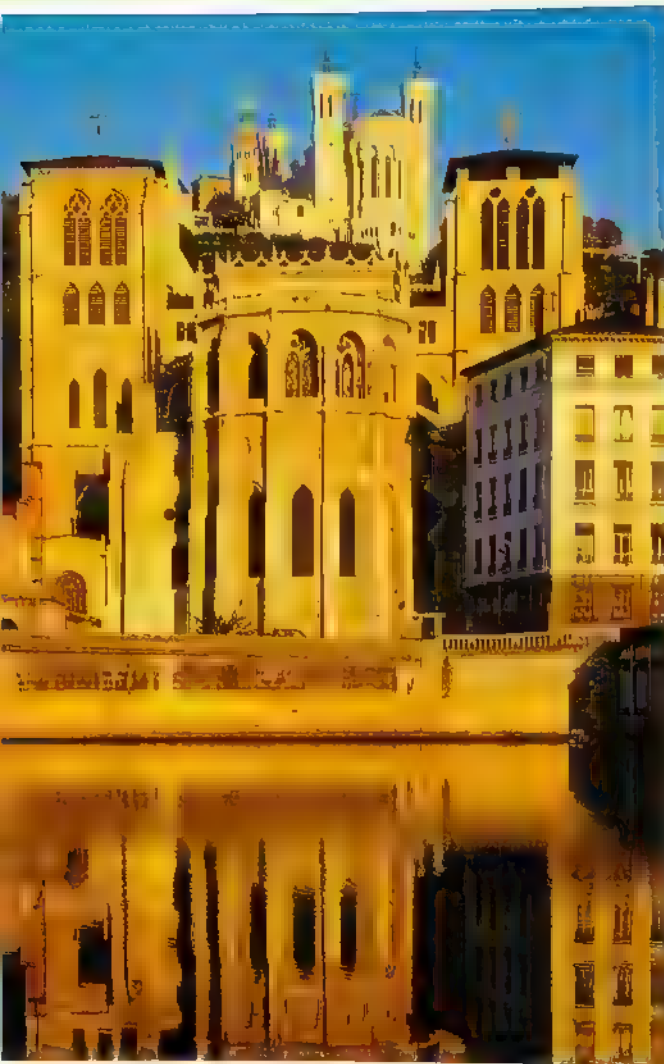
Try this exercise, which will reveal what is really meant by the *quality* of the light. Staying as close to home as possible, find a location that lets you face *east* and head there in time for the sunrise. With your street zoom (see page 26) set to a focal length near 35–50mm, shoot a composition into the sunrise. Shoot the same composition one and two hours later, then at noon, then two hours before sunset, then one hour before sunset, and finally at sunset.

Repeat this exercise during these same intervals with another composition but as you face to the *south*. At the end of the day, if you're working digitally, download the images to the computer and fire up a slide show. If you're using slide film, spread the images across the light table once they're processed, or out on a table if you're shooting color print film. Independent of subject matter, you will really see and feel the difference of the light and the difference that the "right" time of day can make.



The first thing I noticed
 when I stepped onto the court
 was the feeling of being
 part of something new. The
 atmosphere was electric, with
 the crowd cheering and the
 players moving with purpose.
 I knew this was my chance
 to shine, and I was determined
 to make the most of it.





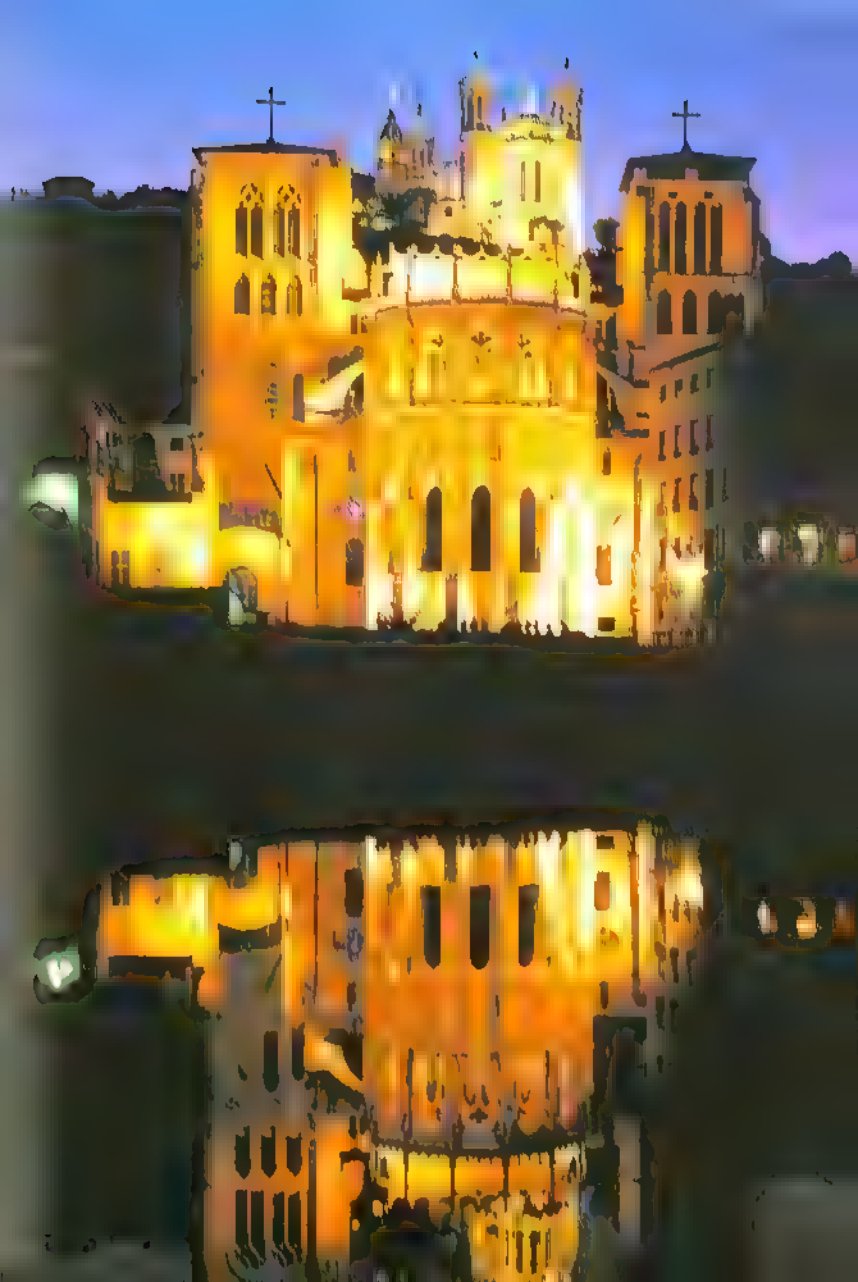
Shortly after we moved to Paris, France, I took a number of photos for different friends. Although some cameras had exposures of the order of 1/100 sec, I didn't see anything sharp in the photos.

Perhaps the light is too good for this camera, except for its "long" exposure. The problem is that I'm very patient for camera work. I don't want to take a picture of a dog and then watch it disappear. A long exposure of the dog would be a picture of the dog's tail.

So I'm looking for a camera that can take a picture of a dog and then watch it disappear. I'm looking for a camera that can take a picture of a dog and then watch it disappear.

It's a long exposure of the dog's tail. I'm looking for a camera that can take a picture of a dog and then watch it disappear.

It's a long exposure of the dog's tail.



The Direction of Light

When the sun is low in the sky—whether in morning or late afternoon, your subject will be either frontlit, backlit or sidelit, depending on your position relative to both your subject and the sun. *Frontlighting* occurs when the sun is in your back and hits the front of your subject. Note that this is not the time of day or get in which to shoot frontal landscapes with a wide-angle lens, as your shadow will intrude on the composition and be captured by the wide-sweeping vision of the lens. To avoid having your shadow appear in the image, you must either wait until the sun is higher in the sky, use a normal or telephoto lens, or change your position and consider shooting the scene in sidelighting.

Sidelighting is by far the most dramatic, as it creates an exciting tension between highlights and shadows. It occurs when the sun is to the side of both you and your subject. Sidelighting produces shadows that bring a wonderful sense of depth to a scene and also emphasizes subject texture.

If you want to get your face suntanned while working, then backlit subjects are for you. *Backlighting* occurs when the sun is to the back of your subject and directly on your face as you photograph—you can shoot backlighting unless you are facing the sun. In fact, most outdoor subjects are rendered as silhouettes. To effect backlighting reduces your subjects to stark, dark, solid shapes. It is not limited to early morning and late afternoon light; you could easily point in your reflex under a power line at midday and photograph straight above you into the sun to silhouette the fifty-plus blackbirds perched on the line. Transparent subjects—such as leaves, feathers and balloons—are a so exciting subjects for backlighting, as the luminating effect will show all of their intricate details and colors.

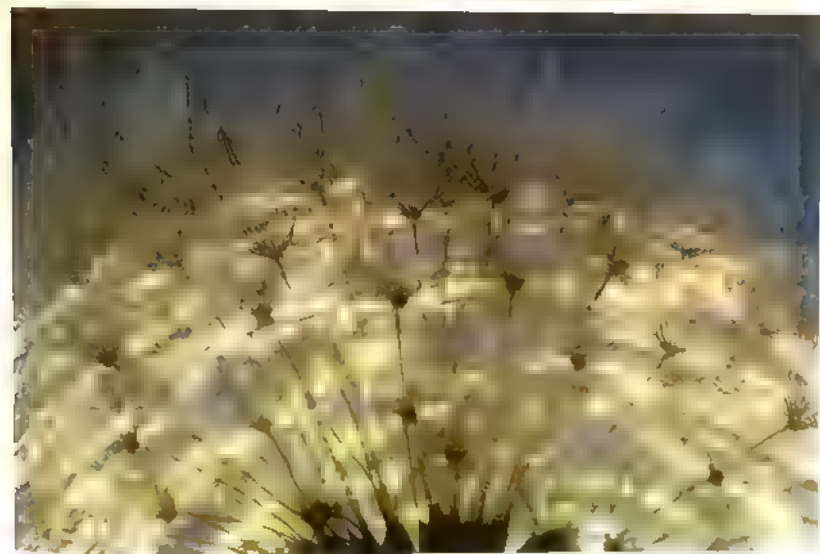
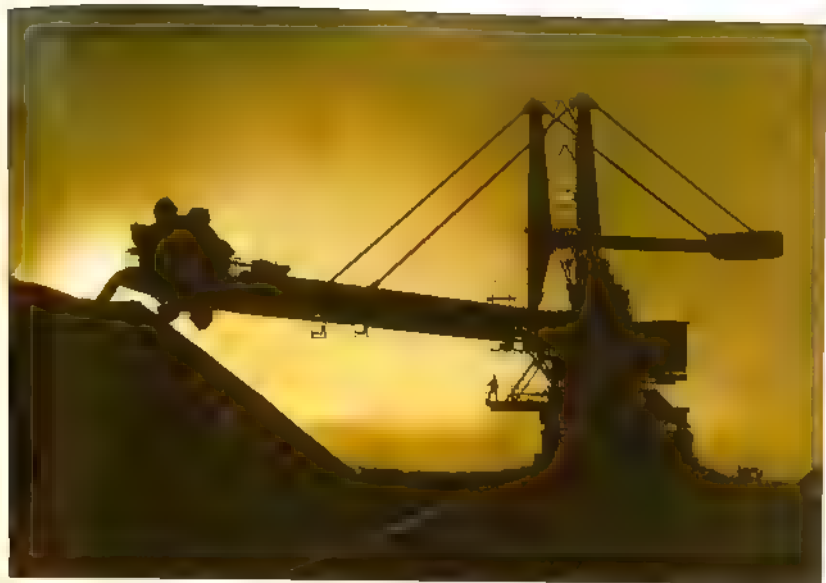


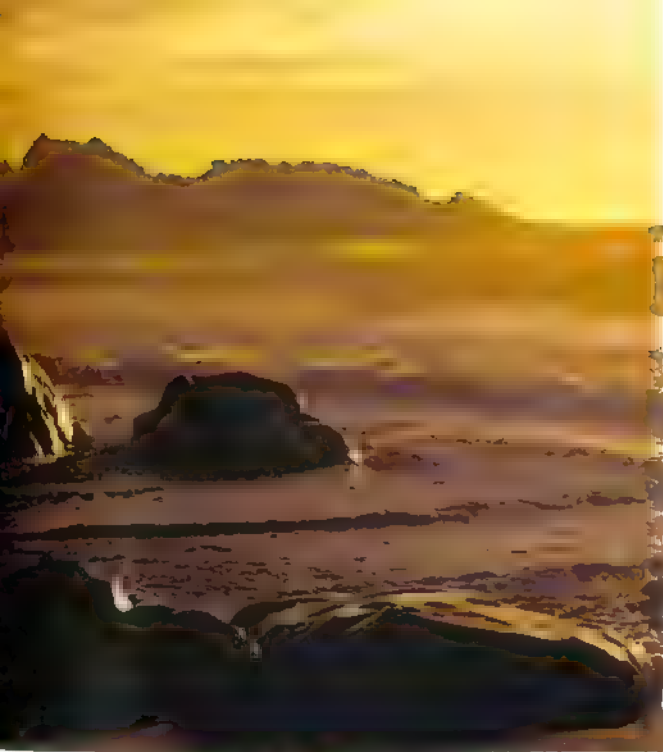
The daylight image of the church of St. Jean on page 132 is a good example of frontlighting, while this baby in a bicycle basket illustrates sidelighting. Note the texture of the basket and the brick wall, both highlighted by the direction of the light. The images of Big Sur on pages 136-137 are also perfect examples of sidelighting at different times of day.

Both images opposite illustrate backlighting. The match-ery in the industrial image is opaque, producing a silhouetted effect, while the details of the transparent seed head are highlighted by the backlighting.

[Opposite, top: 80-200mm lens at 200mm, 1/250 sec at f/8. Opposite, bottom: 105mm lens 1/60 sec at f/22.]

35-70mm lens at 35mm
1/250 sec at f/8





Overcast and Rainy Days

A cloudy or rainy day is a strong one, don't be fooled by it. There are countless opportunities to capture compelling

effects when the skies overhead are a sea of gray clouds with or without rain. The much softer light of a cloudy day creates much richer colors. So this is a great time to shoot in your garden. Prove it.

Use a macro lens to shoot some flowers close up. When returning to shoot those same flowers, the sun is out. The results will speak for themselves.

This is also a great time to photograph people. In the soft light, you don't need to worry about underexposed skin or your subjects squinting into the sunlight. Are you often frustrated by exposures of extreme contrast when working in the forest? Call it a cloudy day! In my opinion, sunny days are the worst time to be in the woods since the combination of light and dark is often so extreme.

To achieve a compelling image, sometimes you have to wait for the clouds to break. So if you can wait, it's worth it.

Reflects all the rain we see. Rainy days are beautiful and the streets are a reflection of a perfect day.

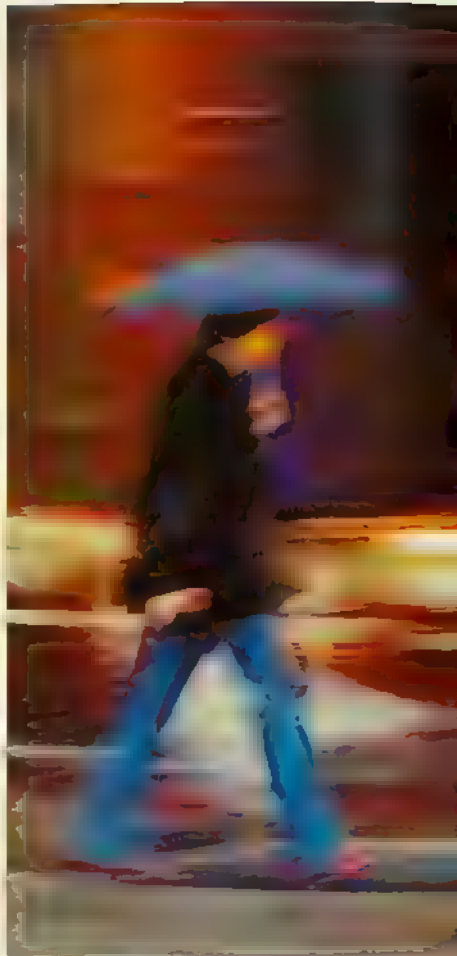
The only things I would suggest avoiding when shooting on cloudy or rainy days are landscape or forest compositions that include too much of the gray sky.

For a more dramatic effect, try using a wide-angle lens. Why is this? Simply because the wide-angle lens captures more of the sky and the rain. This is a great way to create a sense of scale and drama.

As rain began to fall on a location shoot for JPS, the art director called for a postponement. However, with my camera on a monopod, I decided to stand on a street corner and just see what happened. Not more than a few minutes later, two young women dashed by, and I was able to take off several exposures

while moving the camera from left to right. This technique is called panning, and the blurred effect is easily achieved by combining slow shutter speeds with a fluid and steady movement of the camera following the direction of the subject's motion.

80-200mm lens at 300mm
f/8 at 1/60





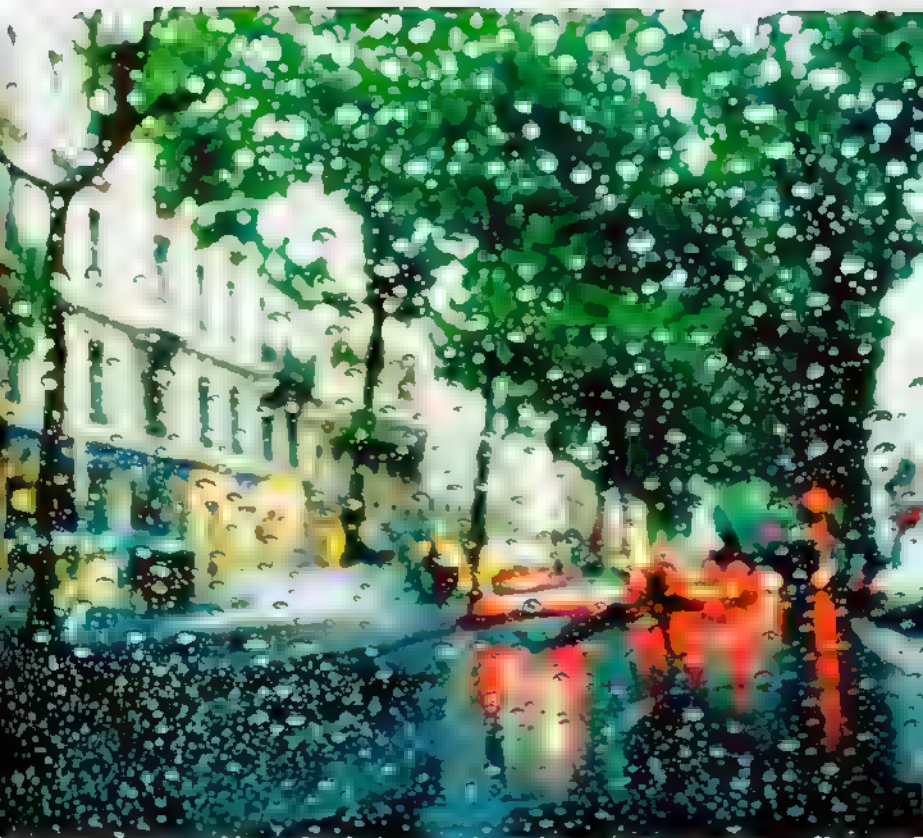
Scouting locations is something I almost always do in inclement weather. A round midday when the light is normally too harsh for picture taking, one such trip revealed a wonderful view of the German Alps and a small village from atop a high vantage point in a field. I made just one shot and also made a note in my journal adding it to my list of "Great Early A.M. Shots" under the sub-heading "Sunny Mornings."

Several days later, the weather held the promise of some sun at dawn, so I headed back to that same spot a few minutes before sunrise. Although the sunrise was uneventful, I was rewarded nonetheless by ships of fog rolling through the scene. The sky remained mostly cloudy throughout the morning, so I opted to place a soft magenta-colored graduated filter in front of the lens position to give the only the sky and a portion of

the mountains were affected. The addition of this filter was an attempt to replicate the predawn magenta light that can often be found in the mountains. With my camera and lens on tripod, I set the focal length to 300mm, chose an aperture of $f/16$, and adjusted the shutter speed to $1/30$ sec.

Below: 75-300mm lens at 300mm, 25 sec at $f/16$.
Bottom: 5-300mm lens at 300mm, 30 sec at $f/16$.





While double-parked and waiting for my wife to complete an errand, I picked up my camera and 35-70mm lens to photograph the weather while seated in the warm and dry confines of my car. With the car motor off and my elbows supported by the steering wheel, I raised the camera to my eye and fired as much of the frame as I could with the rain-soaked

windshield. Then set my aperture to f/8 and, using the depth-of-field button, determined that this aperture would render the back ground street as an out-of-focus bulwark against the detestable picture element. I adjusted the shutter speed to 1/8 sec. and very carefully depressed the shutter release for several frames.

35-70mm lens 1/8 sec. at f/8



DIGITAL PHOTOGRAPHY



In the photography industry, more changes and advances have been made in the past five years than in the past one hundred. The entire photographic process is in the midst of a vast and permanent change—digital image making will be king! Old-timers (like me), who grew up with totally analog film cameras, now find themselves in the same sandbox playing alongside those who taught their first cameras only six months ago.

I could not be more excited about the coming months and years. With all of the new and advanced technology, the making, recording, and delivery of digital imagery will get even faster, easier, and cheaper. I would like to be a busy businessman to turn my nose up at any technology that promises to increase both my work flow and my image quality.

On the market today you can find an array of digital cameras and related accessories. Most of these cameras come with a picture screen that can offer instant confirmation of a good or bad exposure or composition. They also offer instant gratification. Within seconds following your child's birthday party you can download the images to the computer and begin making prints—even before the first parents arrive to pick up their kids. And then, out the door they go, with a color print in hand. Film shooters must wait a few days, if not weeks, to share those memories with everyone. They have to take two trips to the film processor: once to crop the film off and once to pick the prints up (that's aside from buying the film in the first place). And, they may have to go back a day or two later to order extra prints. Is it my wonder that in 2002 the sales of film cameras lagged behind those of digital cameras?

So, is there a downside to shooting digitally? If you are serious about someday turning pro, most of today's digital cameras are not quite up to meeting the challenges you'd face, namely in their file size. Most of the file sizes today are still too small to produce two-page (spread) images in magazines or corporate reports. However, the Nikon D1X and D100, the Canon EOS 1D, the Fuji Finepix, and Kodak's DCS 14N do offer a large enough file size, of at least 5.5 MB—but at a price, of course. Additionally, new lenses are being designed to accommodate the smaller sensor size of many SLR digital cameras. So the prospect of shooting with a film camera over the next five years does seem to be an unlikely scenario. It's my prediction that, within two years, SLRs with file sizes of over 6 to 8 megapixels will sell for under \$2,000, as well as under \$1,000.

Currently the mechanics of many non-SLR digital cameras don't allow for a real-time "strut." This lag time in recording the actual exposure can, often spoil the difference between getting the shot and not getting it. Most non-SLR digital cameras offer far less depth of field, even when using wide-open apertures. Creating zooming motion effects at slow shutter speeds is next to impossible since digital cameras with zoom lenses don't let you zoom in or out manually—you push and hold the button and wait for the camera to reach the desired focal length.

As we mentioned, I am not a big fan of sitting at the computer and working on images. I still love to be where the action is, putting my efforts to work then *in camera*. I am concerned that today's amateur photographers, already achieving instant gratification with their digital cameras, are being seduced by the promise of image-software programs that no matter the problem—can fix it. The message is, just shoot away, no worries, and then when you download images to the





I originally shot this guano
 ca-por-ri-er assignment
 for Kodak. We were
 walking at a small airport in
 Wallace, Washington, and
 nearby was an airplane
 painted bright yellow
 covered head-on. I shot to
 place the lizard in the
 bright yellow wing and
 looking down on the guano
 from above. I composed the
 photograph emphasizing
 strong contrast.

After a few days
 I shot some more
 in a photo shop and began
 to play around myself to
 the limit. I shot
 Bright Yellow, and
 Point Bucket. I shot
 the lizard was not able to
 remove anything so I
 had to use color and
 pump up the volume. I
 followed the program of
 this magazine. I shot
 advertising book on phology
 I shot. I made stock sales
 to a has a collection so
 I have to shoot more high
 \$1000. I should do more
 this shot on magazine keep
 in my portfolio as a shot
 to do a departure from my
 normal style and approach.

15. Jim Jones 25 set
 16. 6

How I Use Photo-Imaging Software

Have I given the impression that any kind of photographic manipulation after the image has been recorded is a *big, bad, no-no*? If so, I apologize—as that is clearly not the case. Both photographers with years of experience and those just beginning should, when necessary, make use of the imaging programs available today.

What have I determined to be necessary? That for photographers who don't yet use a digital camera, photo-imaging software can be a godsend in correcting bad exposures made on film. As film shooters like images that could go from *ho-hum* to striking by change in the overall exposure, or even by the removal of unwanted items such as distracting power lines or objects sticking out of a subject's head. This idea of removing elements is certainly not limited to those using film. *dig* al photographers, too, can certainly benefit from this technique.

As a strong believer in doing what's necessary to make the composition work (for example, exchanging one potter's plant for another), I would also be in favor of making changes in your photographs via a software imaging program. However, I do want to stress that the

changes I'm talking about are not akin to a 100-percent makeover. Instead, they are limited to touch-ups. The basic components of the composition do not change. Rather, color is adjusted, distracting objects are removed, and exposures are corrected.

Again, I want to stress my own approach to image making. I will always invest 100 percent of my time in creating the image in-camera. If it should become necessary to make changes with a photo-imaging software program, the chances are good that those changes will be limited to removing an unwanted object that, no matter my point of view, I could not eliminate in-camera. Another possibility may be when creating an image in which I want to emphasize a very grainy, texture-filled subject. I can do this after the fact by adding "noise" (a grainy texture effect normally associated with high-speed films).

Finally, without photo-imaging software (i.e., Photoshop), I could never do the amount of desktop publishing that I've done. From promotional cards to books, these software programs allow me to prepare all of my images for printing and publication. That in and of itself is more than enough reason to embrace this *dig* al gear.

In northern Bavaria, Germany, I came upon this autumn scene. As much as I liked the simplicity and color of the composition, I still felt that it would benefit from several filter effects that Photoshop offers. I combined the Diffusion filter with the Noise effect filter and the resulting image better conveys the more sensual and painterly feel that I wanted to achieve.

[80–200mm lens, 1/8 sec. at f/32]





Try as I might, I could not eliminate the lone power pole in this very busy landscape made near the Swiss-French border. So after shooting the scene, I reasoned that this would be a candidate for Photoshop.

As you can see in the image to the right, there is quite a change, yet my adjustments were limited to three things. With the Cloning tool, I removed

unwanted subject matter including fences and some trees, with the Hue/Saturation tool switched the image's gray tones to a sepia color, and with the Noise effect filter added grain to the overall composition to get the look of a high-speed film, such as ISO 1000.

[300mm lens, 1/8 sec. at f/22 for a +1 overexposure]





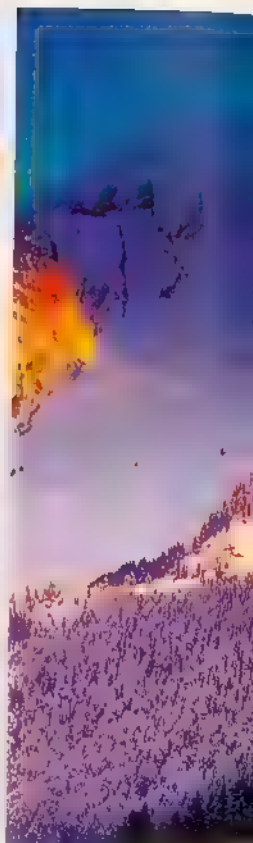


Having arrived at this vacation estate in the day, eagerly waited for the late-afternoon light to cast its magenta hues across the French Alps. I had already set up my camera on a tripod, and as the light show began, I made a number of exposures and varied compositions of the dark cabin all the while knowing that this image would show up in Phototh, probably for one reason: I would need to add some windows and the corresponding indoor illumination that a mountain barn had in a chalet. I hadn't done this, would have ended up with a structure that looked abandoned. The cabin took on, eased the salability of the photo—and

now a travel-vacation, cozy, so-fade image.

With the aid of my Paintbrush 2.0 and the color palette I tinkered and yellow and steely drew the windows and illumination, the sides of the storage barn. Via was no longer a storage barn but a quirky person's mountain getaway. At the time, I knew this image held great promise as a stock photograph. It's just year in the marketplace has already earned more than \$8,000 from varied clientele. I thought the aid of my computer and the right software this image would have emanated in the only file.

[80–400]mm lens at 100mm
5 sec at f/6





CAREER CONSIDERATIONS



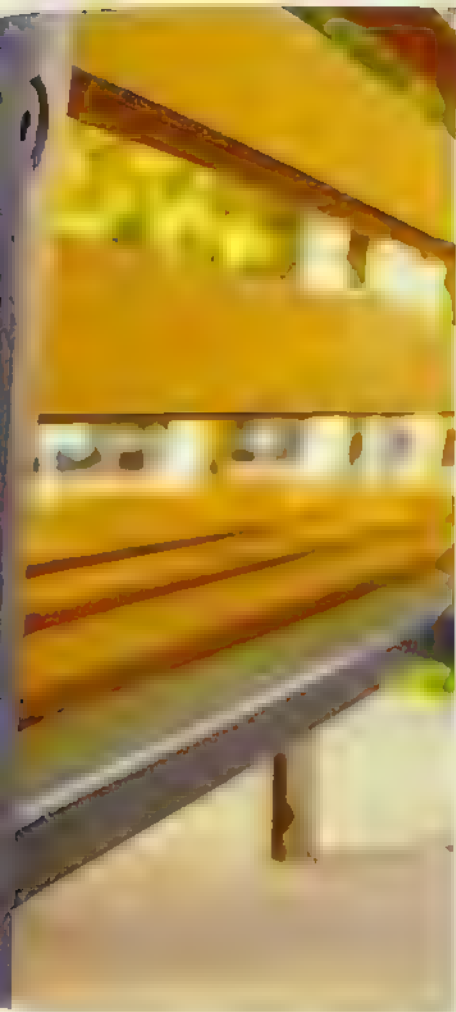




When the waiter in place, I chose a low viewpoint, waist level, and asked the couple to simply walk away from

the bench so that I would be clear they were leaving.

35 70mm on a 1/500 sec at f



What's Important

If your idea of being a photographer is "fun and fancy free," you'd be right—some of the time. It is like most professions, hard work. But, hey, if you've got to work hard, why not work *hard* at something you love to do?

Although most photographers start out their careers as studio photographers, location photographers, corporate photographers, wedding photographers, fashion photographers, advertising photographers, nature photographers, or newspaper photographers, over time many of them rise above the others and become known for their unique use of light or their strong and graphic landscapes or their sensitive bridal portraits or their reputation of "getting the shot at any cost" or their "wacky approach." Getting known is *the* trade. The job that then remains—and will always remain I might add—is the need to continually reinvent yourself. What I mean by that is this:

1. Constantly striving to look at the world from new vantage points.
2. Consistently employing fresh points of view with a visual vocabulary.
3. Always, always thinking of ideas that, when put on film or digital, film card, demonstrate your skills as *visual problem solvers*.

Let me give you just one example of how this works. Let's say you have to convey the idea of someone losing a wallet. How would you go about communicating this? Unlike shooting a thirty-second television spot, you must do this with a single image. Although there are certainly a number of solutions, you must strive to find the most successful one. I chose what you see here:

Some Advice for the Aspiring Professional

1. Do what you do—and do it well—and you have plenty of competition.
2. Do what you do—and do it better than most—and you'll command an audience.
3. Do what you do—and do it better than anyone else—and you'll have the world at your doorstep.

Why the Constant Challenge?

The reason I find it necessary to be constantly challenging myself visually is twofold. First, All photographers rely heavily on their portfolios to get work, so it only makes sense to keep one's portfolio updated with new material. It creates a great reason to make return visits to clients, both clients for whom I've worked in the past and clients for whom I wish to work in the future. Hello, Ms. Jones. It's Bryan Peterson calling, and I have some new material I'd love to share with you. I know you will find it interesting.

The second reason for doing this is that many photographers, myself included, have contracts with stock photo agencies. Think of a stock photo agency as a retail store that offers images, both film and digital in a variety of subject matter. Clients on a tight budget who can't afford a photographer, or clients with a tight deadline, call on the stock agencies to fill their requests for photographs. These requests may be as simple as "a waterfall," perhaps to be used as an advertisement for a

water purification device) or may be as detailed as "two elderly women on a front porch with the American flag on display, and one of the women is holding a cat" (perhaps to be used in a senior citizen's magazine for a story about the effect of pets on one's health as one ages). Requests can be limited to a single feeling: "We need any and all pictures that convey the feeling of *security*" (perhaps for an insurance company's direct-mail piece). By constantly challenging yourself, you will always have new material to submit to stock agencies.

The stock agency negotiates a rental fee for the use of a photograph depending on three things: (1) the image size, (2) how many times it will be used (for example, one time only or six times over a three-month period) and (3) where it will be used (locally, regionally, nationally, or worldwide). As a result, rental fees can range anywhere from \$200 (as much as \$10,000). The stock agency takes 50 percent of all sales made, and the photographer receives 50 percent of all sales made on a monthly basis.

As I drove along one of the hundreds of back roads in Holland, I came upon these children some distance from me out in a field of tulips. I wasted no time in getting my lens and camera out of the trunk, and mounting it on a tripod. Since the children were a great distance from me, wasn't able to give them any kind of direction—not to mention that I didn't even know them. After several minutes and four rolls of film, the two kids headed from the field to a nearby parked car, hurriedly packed up and also headed over to the car, where I introduced myself to their parents and asked for a signed model release with

the promise of sending some color prints.

Within months of making this image available through my stock agency back in 1992, it had been sold more than a hundred times and generated over \$4,000. The image on pages 128–29 has made over \$48,000 in stock photography since 1995. The world of stock photography has gone through a number of changes in the past five years, not the least of which are a number of megamergers. However, there is one constant: One-of-a-kind images still make money, and sometimes a lot of money.

[800mm lens, 1/125 sec at f/8]



Choosing a Theme

There's no special formula to succeed in this business except, of course, for the one with which every successful professional photographer is most familiar: long days, long nights, great self-discipline, and a determination to stay the course no matter what—even

when the light at the end of the tunnel turns out to be an oncoming train! One piece of additional advice I offer my students, particularly in my Internet photography marketing workshop, is this: Before you can focus, it might be a good idea to know what it is you will focus on; in other words, *choose a theme or themes*.



Our world is truly large, and it is filled with so much photographic opportunity that at times it can feel really overwhelming—so much so that when you go out with plans to shoot, you end up wandering around in a daze. With a theme in mind, amazing things begin to happen. You will feel focused, directed, and enthusiastic!

The choices in themes are no less in number than the stars in the sky. Perhaps you'll be that photographer who hangs out at truck stops, not to shoot trucker portraits but rather to direct your macro lens at the dead moths,

butterflies, and other insects stuck to the truck grills and windshields. If the themes of architecture, lifestyle, business, industry, or sports are too broad, then refine your search. Try reflections, windows, eyes, hands, feet, shoes, tools, smiles, flowers in the rain, old-growth forests, barns, birds, airplanes, steelworkers, loggers, carnival people, cowboys, three-year-olds, castles, feathers, fruits, vegetables, butterflies, amusement parks, seasons, ruins, bridges, lighthouses, orchards, famous cities by day, famous cities by night, churches, cemeteries, windsurfers, rollerbladers, skateboarders, mountain climbing, cats, dogs, watches, gum ball machines, parking meters, doors, alleys, teenagers, education, playgrounds, roadside diners, ATM machines, people using cellular phones, graffiti, neon signs, waistlines, ashtrays, or doorbells.

Perhaps you're better suited to applying your visual problem-solving talents toward communicating certain emotions or feelings: safety, security, access, connection, risk, despair, noise, instability, caution, indifference, loss, stubbornness, elation, lethargy, ambition, abandonment, grief, or love. Challenge yourself further if you wish by shooting compositions that evoke these emotions *without* using any people in the images.

Once you've picked your theme, don't forget to "look at it" while on your belly, while on your back shooting up, while atop a ladder shooting down, with your wide-angle lens, with your street zoom in close-focus mode, with your telephoto framing it against a background of muted tones, in the light of early morning, in the light of late afternoon, shortly after dusk, as a silhouette, at slow shutter speeds, and in all seasons—and don't forget to incorporate and emphasize, whenever possible, the elements of design: line, shape, form, texture, pattern, and, of course, color.



What may appear to be a cute image of parakeets is actually meant to convey the theme of indifference. With my camera and macro lens on a tripod, I zoomed the lens to 160mm, filling the frame with the five parakeets and also recording my wish that the center parakeet would not turn around to face me.

[70-180mm lens at 160mm,
1/250 sec. at f/5.6]

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Transform Your Vision

Creativity is not for the chosen few. This book will help any photographer see things from a new angle and avoid the visual bad habits that lead to dull, uninviting images. Author Bryan Peterson's proven teaching method is simple and highly effective. Using his own impressive photographs as examples, he discusses what makes a successful, exceptional image—often providing useful “before” and “after” comparisons of his subjects to illustrate his points. Anyone can “see”—but with practice, Peterson's readers will develop a real photographic vision and take better pictures.

160 pages, 8 1/2 x 11" (21.25 x 28cm), 170 color illustrations, Index.

Bryan Peterson is a professional photographer and internationally known instructor. Also the author of the best-selling Amphoto title *Understanding Exposure*, he divides his time between the United States and France.

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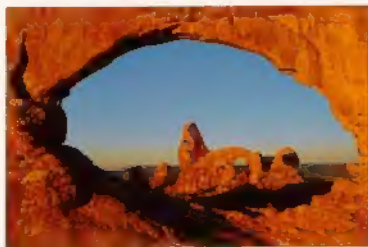
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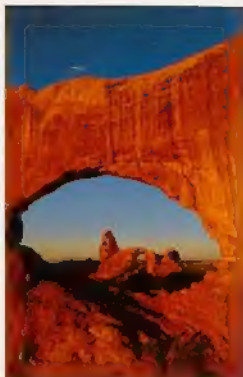
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HORIZONTAL
VS. VERTICAL



PICTURE
WITHIN A
PICTURE



CLOSE VS.
CLOSER

